

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Intro
Free time

15ma

Fast ♩ = 209

G5 E5

†Chord symbols reflect overall harmony.

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Ab5 G5 E5 F5 E5 F5 E5 G5 E5

Gtr. 3

P.M. -----| P.M. -----| P.M. -----|

Gtr. 4

Ab5 G5 E5 F5 E5 F5 E5 G5 E5

*Gtrs. 3 & 4

Riff A

P.M. -----| P.M. -----| P.M. -----|

1., 2., 3.

Ab5 G5 E5 F5 F5 E5 G5 E5 F5 G5 Ab5

1. Take a deep breath 'cause it

Gtr. 3

End Riff A

P.M. -----| P.M. -----|

Gtr. 4

§ Verse

all starts now. When you pull the fuck - in' pin the shrap - nel burns as it
3. Kill - ing's in style and it's now the main e - vent. The cam - 'ras are whores for the

Gtrs. 3 & 4

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

tears in - to the skin. Ev - er won-der what it takes to be ques-tion - ing your faith?
 dai - ly blood - shed. Like a junk - ie hun - gry for a fix of an - y - thing, the

P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----| P.M.-----|

Interlude

This is what it's like when it hap-pens ev-'ry God-damn day. _____
me-di-a de-vours and feasts up-on the in-hu-mane. _____

P.M. ----- P.M. ----- P.M. ----- P.M. -----

Vi-o-lence is our way of

P.M. -----| P.M. -----| P.M. -----|

G5 Ab5 G5

life. _____

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

3 3 3 3 3 6 3 3 3 3 3 6 3 3 3 3 3 4 3 4 4 4 4 4 4 4 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3

Verse

Ab5 G5 Ab5 F5 F#5

2. Shards of fuck - in' life like con - fet - ti in the air. The
4. It's all too nev - er co - in - cide, so

P.M.----- P.M.----- P.M.----- P.M.-----

5 6 5 6 1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 1 1 1 1 1 1 0 2 2 2 2 2 2 2

F5 Ab5 G5 E5 F5

flesh storm grows as it breeds de - spair, You hear the screams in the dis - tance
let's all drink to it gen - o - cide. All the ven - om - ous sights bor - der

P.M.----- P.M.----- P.M.----- P.M.-----

1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 3 6 5 2 0 1 1 1 1 1 1 0 1 1 1 1 1 1 0

G5 F5 Ab5 G5 F5

fight-ing the re - sist-ance. In Not times cries of war, these are just the sounds of
on the ar - cane. In times of war ev - 'ry - thing is bound by

P.M.----- P.M.----- P.M.-----

1 1 1 1 1 1 1 0 3 3 3 3 3 3 3 1 1 1 1 1 1 1 0 1 1 1 1 1 1 0 3 6 5 3

Half-time feel

E5 N.C. E5 F5 E5

It's

End Riff B

P.M. P.M. P.M. P.M.

2 2 2 2 7 8 7 10 2 2 2 2 10 9

0 0 0 0 0 0 0 0 0 0 0 0 0 0

ES

[illegible]

To Coda 

1st time, End half-time feel

E5 N.C. E5 F5 E5

nip - u - lat - ed with no dis - cre - tion. _____

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 7 8 7 10 0 0 0 0 2 0 0 0 0 0 2 0 10 8 9 7

Guitar Solo

Gtrs. 3 & 4: w/ Riff A (2 2/3 times)

Ab5 G5 E5 F5

E5

F5 E5

G5 E5

*Gtr. 5 (dist.)

Gtr 3

Gtr 4
divisi

f

(9) 6 4 5 2 0 3

16 16 16 16 16 16 16 16 17 16 16 16 16 16 16 19 16 16 16 16 16 16 20 16 16 16 16 16 16

*Jeff Hanneman

Ab5 G5 E5 F5

E5

8va

1/2 1/2 1/2

17 17 17 17 17 17 17 17 17 (17) (17) (17) 0 18 17 16 15 14 16 15

F5 E5

8va

G5 E5

Ab5 G5 E5 F5

loco

18 16 15 13 16 15 16 13 13 16 15 13 15 14 14 15 17 14 15 15 17 17

E5

F5 E5

G5 E5

15 14 17 15 14 14 15 17 17 15 14 17 17 14 17 14 15 14 15 17 14 15 13 14 16 17 13 14 16 14 14

Gtr. 5

Ab5 G5 E5 F5

E5

15 16 18 15 16 18 18 14 15 17 15 15 17 15 18 15 17 (17) (17)

Gtrs. 3 & 4

P.M.

6 4 5 2 0 3 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0

Gtr. 5 tacet

F5 E5 G5 E5 F5 G5 Ab5 N.C.

8va

(17) 15 17 18 (18) 3

P.M. - - - - - P.M. - - - - -

3 0 0 0 0 2 5 0 0 3 5 6

Coda

Bridge

E5 F5 Ab5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

War - fare - knows - no - com - pas -

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 0 3 6 5 2 0 0 6 3 1 0 0 5 2 0 0 0 0 0 0 5 2 0 0 6 3 1 0 0

G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

sion, thrives - with - no - ev - o - lu -

Riff C End Riff C

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

5 2 0 0 0 0 0 0 5 2 0 0 6 3 1 0 0 5 2 0 0 0 0 0 0 5 2 0 0 6 3 1 0 0

Gtrs. 3 & 4: w/ Riff C

G5 E5 G5 E5 Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5

tion. Un - sta - ble - minds - ex - ac - er - bate un -

Gtrs. 3 & 4: w/ Riff D (3 1/2 times)

F5 E5 F5 E5 G5 E5 F5 E5

Gtr. 6 8va----- 8vb-----

let ring w/ bar grad. dive steady gliss. loco P.M.

19 19 0 -1 1/2 -4 1/2 3 5 12 15 12 14 15 12 14 15 12 X 15 12 14 15 12

F5 E5 G5 E5 F5 E5 F5 E5 G5 E5 F5 E5

8va-----

P.M.-----

14 12 12 14 13 12 15 13 12 15 13 17 15 15/20 19 17 20 19 17 20 20 0 0 0

F5 E5 G5 E5 F5 G5 Ab5

Gtr. 6 8va-----

grad. bend let ring 1/2 hold bend

12/20 19 17 20 19 17 18 16 (18) 16 15 15 16 15 15

Gtrs. 3 & 4

P.M.-----

3 1 0 0 0 0 2 5 3 0 0 0 0 1 3 3 3 3 3 3 6 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 4 4 4 4 4 4 4

G5 Ab5 G5

8va-----

grad. bend 1 18 18 (18) 18 17 15 15 18 16 14 17 15 14 17 15 13 12 15 (15)

steady gliss.

P.M.-----

3 3 3 3 3 3 6 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 4 4 4 4 4 4 4 3 3 3 3 3 3 6 3 3 3 3 3 3 6

Ab5 G5 Ab5 C5 B5

8va-----

loco

w/ bar

Harm.

+1 1/2 +1 1/2

Harm. string noise

Pitch: F

20 20 20 (20)

0 (0) 4 (4) (4) (4) 3 X X

-1/2 -4 -1

P.M.-----

3 3 3 3 3 3 4 3 4 4 4 4 4 4 4 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 5 6 10 8 9 7

G5 Ab5

steady gliss.

T T T T T T

X X 0 3 0 5 0 1 0 5 0 3 0 5 0 1 0 5 0 3 0 6 0 1 0 (0) 1 0 6

P.M.-----

3 3 3 3 3 3 6 3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 4 4 4 4 4 4 4 4 4 4

Interlude

Half-time feel

2nd time, Gtr. 6 tacet
E5

G5 Ab5 C5 B5

8va-----

steady gliss. steady gliss. steady gliss.

T

7/10 3/4 12 7 22 0 3 16 16 17 19 16 17 20 17 17 19 20 17 19 19 1/2 (19) (19)

P.M.-----

3 3 3 3 3 3 6 3 3 3 3 3 3 4 3 5 6 10 8 9 0 0 0 0 0 0 0 0 0

Gtr. 6 tacet
N.C.
Gtrs. 3 & 4

E5

N.C.

E5

Gtr. 3

Gtrs. 3 & 4

P.M.

P.M. -----

Gtr. 4 *divisi*

P.M. -----

7 8 10 7 10 11 8 7 8

0 0 0 0 0 0 0 0

6 7 8 7 5/10 8 7 8

0 0 0 0 0 0 0 0

*Gtr. 4 to left of slash in tab.

N.C.

E5

F5 E5

1. N.C.

2. N.C.

There's

Gtr. 3

P.M.

P.M. -----

7 8 10 7 10 11 8 7 8

0 0 0 0 10 9 8 7

6 7 8 7 10 8 7 8

6 7 8 7 5 8 7 0

Gtr. 4

P.M.

P.M. -----

7 8 10 7 10 11 8 7 8

0 0 0 0 10 9 8 7

6 7 8 7 5 8 7 6

6 7 8 7 5 8 7 6

Bridge

E5

F5 E5

G5 E5

F5 E5

F5 E5

G5 E5

no _____ fu _____ ture, _____ the world _____ is _____ dead, _____ so

Gtrs. 3 & 4

Riff E

End Riff E

P.M. -----

P.M. - - -

P.M. - - -

P.M. -----

P.M. - - -

P.M. - - -

2 0 0 0 0 0 0 0

3 2 0 0 5 2 0 0

3 2 0 0 0 0 0 0

3 2 0 0 5 2 0 0

Gtrs. 3 & 4: w/ Riff E (2 times)

F5 E5

F5 E5

G5 E5

F5 E5

F5 E5

G5 E5

save _____ that _____ last _____ bul - let for _____ your _____ head. _____

Ab5 F5 E5 G5 E5 G5 E5 Ab5 F5 E5 G5 E5

On - ly the fall - en have won be - cause the fall - en can't

Gtrs. 3 & 4

Riff F

P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

6 4 3 1 0 0 5 3 2 0 0 0 0 0 0 0 5 3 2 0 0 0 0 6 4 3 1 0 0 5 3 2 0 0 0

Chorus

Gtrs. 3 & 4: w/ Riff B

E5 N.C. E5 N.C.

all just psy - chot - ic de - vo - tion ____ ma -

E5 N.C. E5 F5 E5

nip - u - lat - ed with no dis - cre - tion. ____ It's

E5 N.C. E5 N.C.

all just psy - chot - ic de - vo - tion ____ ma -

Gtrs. 3 & 4

P.M.----- P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 7 8 7 10 0 0 0 0 0 0 0 0 0 0 7 8 6 8

E5 N.C. E5

nip - u - lat - ed with no dis - cre - tion. ____

P.M.----- P.M.----- P.M.-----

0 0 0 0 0 0 0 0 0 0 0 0 7 8 7 10 0 0 0 0 2 2 0 0 0 0 0 0

F5 Ab5 G5 E5 F5 E5 N.C.

P.M.-----

0 0 2 3 6 2 2 1 4 6 4 5 2 3 2 0 0

Catalyst

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Tune down 1/2 step:
(low to high) E-A-D-G-B-E

Intro

Fast ♩ = 204

*E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5

Gtr. 1 (dist.)

f
P.M. -----|

TAB

0 0 0 0 0 0 3 1 | 0 0 0 0 0 0 6 4 5 3 3 1 | 0 0 0 0 0 0 3 1 | 0 0 0 0 0 0 0

Gtr. 2 (dist.)

f
P.M. -----|

TAB

0 0 0 0 0 0 3 1 | 0 0 0 0 0 0 3 1 | 0 0 0 0 0 0 3 1 | 0 0 0 0 0 0 0

*Chord symbols reflect implied harmony.

[illegible]

E5 Bb5 E5 G5 F#5 F5 Verse E5 Bb5 E5

1. At - ti - tude

*Gtrs. 1 & 2

Riff A

P.M.-----

0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 5 4 3 0 0 0 0 0 0 3 0 0 0 0 0 0

*Composite arrangement

Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5

is my ad - dic - tion. I live life with no re - gret. Un -

P.M.-----

0 0 0 0 6 5 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 4 3 0 0 0 0 0 0

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5

like you it's my con - vic - tion that sets me a -

P.M.-----

0 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 6 5 3 0 0 0 0 0 0 0 3 0 0 0 0 0 0

Pre-Chorus

Ab5 G5 F#5

part from the rest. I (1.) live for with com - pe - ti - tion. (2.) dealt with such re - jec - tion.

End Riff A Riff B

P.M.-----

0 0 0 0 6 5 5 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

Your cyn - i - ci - sm on - ly makes me strong - er. I am the cul - mi - na -
 Lick - ing your wounds that won't fuck - ing heal. You've nev - er seen so much ag - gres-

P.M. P.M.

4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 4 4 5 3 4 4 4 4 4 4 0 4 4 4 4 4 4 0

2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 3 1 2 2 2 2 2 2 0 2 2 2 2 2 2 0

- tion, _____ set - ting the stan - dard that all _____ will fol - low.
 - sion. _____ I am the scream to your fuck - ing si - lence.

End Riff B

P.M.

4 4 4 4 4 4 0 4 4 4 4 4 4 0 4 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 5 5

2 2 2 2 2 2 0 2 2 2 2 2 2 0 2 2 2 2 2 2 2 2 0 2 2 2 2 2 2 3 3

Chorus
Half-time feel
N.C.

I live it ev - 'ry day.

P.M. P.M. -| P.M. P.M. -| P.M. P.M. -| P.M. P.M. P.M. -|

0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1 0 1 2 1 1 2 0 1 3 3 2 3 1 3 2 1

To Coda

End half-time feel
F5

Don't know an - oth - er way.

w/ wah-wah
f

*Gtrs. 3 & 4 (dist.)

P.M. -| P.M. -| P.M. P.M. -| P.M. P.M. -| P.M. -|

Gtrs. 1 & 2
divisi

0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1 0 1 2 1 1 2 0 1 0 4 3 0 4 3 1

*Kerry King (both)

Guitar Solo

Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)

E5 Bb5 E5

Ab5

G5

F5

E5

Bb5

E5

G5

F#5

F5

Gtrs. 3 & 4

8 8 9 8 9 12 11 11 12 12 20 19 18

E5

Bb5

E5

Ab5

G5

F5

0 0 4 5 7 0 5 6 8 3 6 3 12 6 3 0 10 9 7 0 12 10 13 0 13 15 18 0 16 19

Gtr. 4

0 2 3 5 0 2 3 5 2 3 5 0 4 5 7 0 4 5 7 0 9 10 12 0 10 11 14 10 11 13 17

E5

Bb5

E5

Ab5

E5

G5

2. With -

8va

0 0 16 0 0 12 16 0 0 13 17 0 0 14 18 0 0 15 19 0 0 16 20 0 0 16 22 0 0 17 23 17

8va

10 11 13 17 11 13 14 18 13 14 16 20 14 15 17 20 15 16 18 21 16 17 19 22 17 18 20 23 18 20 21 24

Rhy. Fill 1

End Rhy. Fill 1

P.M. P.M. 0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 0 6 4 2 0 5

Verse

Gtrs. 1 & 2: w/ Riff A

Gtrs. 3 & 4 tacet

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5 G5 F#5 F5

in my eyes there's dev - as - ta - tion and fu - ry you can't un - der - stand. In

Gtr. 3

24 (24) 19 (19) 24 24 24

Gtr. 4

24 (24) 19 T 24 16 T 24 16 T 24

E5 Bb5 E5 Ab5 G5 F5 E5 Bb5 E5 Ab5 G5

my fight, win by at - tri - tion and bring it with all that I fuck - ing am.

Interlude

Half-time feel

E5 F E5 F E5

All that I fuck - ing am.

Riff C

Gtrs. 1 & 2

P.M.

10 10 9

D.S. al Coda

End half-time feel

F E5 F E5 N.C. G5

You nev - er

End Riff C

P.M.

10 10 9

0 6 5 0 6 5 3

⊕ Coda

F5 N.C. F5 Interlude E5 F5 E5

F5 E5 F5 E5 E5 F5 Ab5 G5 E5 F5 E5

Gtr. 3 F5 E5 F5 E5 F5 Ab5 G5 F5 F#5 G5 E5 F#5

Gtrs. 1 & 2 Riff D

G5 F#5 G5 E5 F#5 G5 E5 F5

End Riff D

F#5

G5

E5 F#5

G5

A musical score for guitar solo. The top staff is a standard five-line staff with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various ornaments like wavy lines above notes, slurs, and ties. There are also some symbols like '+' and '*' above notes. Below the main staff is a fretboard diagram showing fingerings for each note. The fret numbers are written below the strings. Some fret numbers are circled or have other markings. The diagram shows two positions: one starting at fret 0 and another starting at fret 18. The strings are numbered 1 to 6 from right to left.

Gtrs. 1 & 2: w/ Riff A (1st 6 meas.)

F#5

G5

ES

F#5

G5

F#5

F5

E5

E4

[illegible]

Gtr. 4

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole rest, followed by a half rest, then a quarter note G4, an eighth note A4, and a quarter note B4. The bottom staff is a bass clef and contains a whole rest, followed by a half rest, then a quarter note G3, an eighth note A3, and a quarter note B3. The system ends with a double bar line.

Gtrs. 1 & 2

*Gtr. 5 (dist.)

mf

Gtrs. 1 & 2

*Gtr. 5 (dist.)

mf

8

*Kerry King

Gtr. 3 tacet

Abs

F

ES

E

G

F#5

Bb5

E

Gr. 4

The musical score is for a guitar piece, labeled 'Gr. 4'. It consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of chords and a melodic line. The bottom staff is a guitar-specific staff showing fret numbers for each note. The sequence of fret numbers is: 8, 12, 11, 12, 15, 14, 14, 15, 15, 20, 19, 18, followed by a melodic line with fret numbers 0, 2, 5, 0, 2, 5, 3, 0, 4, 5, 6. The melodic line is written as a sequence of eighth notes with slurs over groups of three notes.

Gtr. 5

Harm.

string

NOISE

$$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$$

Pitch: B

Gtrs. 1 & 2: w/ Rhy. Fill 1

A \flat 5

G5

F5

E5

B \flat 5

E5

A \flat 5

E5

G5

8va

4 5 6 11 12 14 0 (0) 4 9 21 (21) -1/2

3 3 12 6 9 12 6 9 0 (0) 4 12 16 (16) -2 -2 1/2

w/ bar fdbk. w/ bar steady gliss. fdbk.

Verse

Gtrs. 1 & 2: w/ Riff A

Gtrs. 4 & 5 tacet

E5

B \flat 5

E5

A \flat 5

G5

F5

E5

B \flat 5

E5

G5

F \sharp 5

F5

3. At - ti - tude is my ad - dic - tion. I live life with no re - gret. Un -

8va

w/ bar w/ bar +1 -1

(21) (21) (21) (21)

8va

w/ bar steady gliss.

(16) (16) (16)

like you, it's my af - flic - tion that cre - ates the tem - plate of all that I

E5 B \flat 5 E5 A \flat 5 G5 F5 E5 B \flat 5 E5 A \flat 5 G5

Interlude

Half-time feel

Gtrs. 1 & 2: w/ Riff C (2 times)

E5

F

E5

F

E5

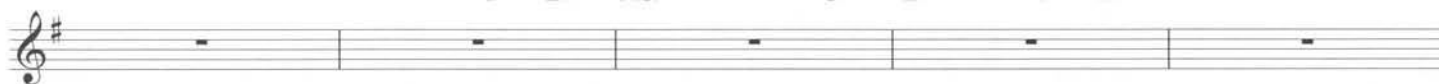
F

E5

am. All that I fuck - ing am.

E5 F E5 F E5

F E5 N.C. G5 E5 F E5

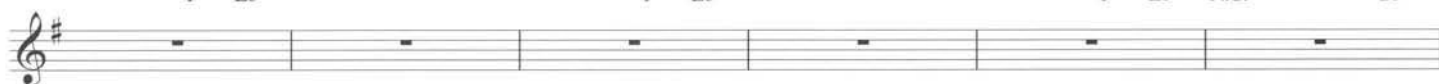


F E5

F E5

F E5 N.C.

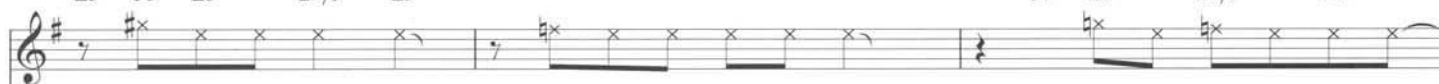
G5



Bridge

E5 F5 E5 Bb/F E5

F5 E5 Bb/F E5



You know and I know, no mat - ter what you say, you'll be beat - en to - day —

Riff E

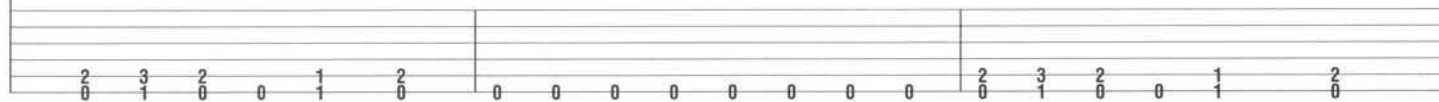
Gtrs. 1 & 2



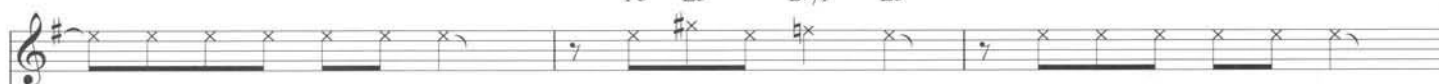
P.M.

P.M.

P.M.



F5 E5 Bb/F E5



— like ev - 'ry oth - er day. Some - thing a - bout you keeps you from let - ting go



P.M.

P.M.

P.M.



Gtrs. 1 & 2: w/ Riff E

F5 E5 Bb/F E5 N.C.

F5 E5 F5 E5 Bb/F E5



of lame ob - ses - sions built up in - side — you. For - get the guess - work,

End Riff E



P.M.

P.M.



F5 E5 Bb/F E5



you're star - ing at the source. Gaz - ing in - to my eyes, — you'll see there's no re - morse.

End half-time feel

F5 E5 Bb/F E5 F5 E5 Bb/F E5 N.C. F5

'Cause this is my war all day and ev - 'ry day. It's all a - bout the con - flict. Yeah! _____

Pre-Chorus

Gtrs. 1 & 2: w/ Riff B

F#5 G5 F5

Bring on the com - pe - ti - tion, _____ your pes - si - mism _____ on - ly makes me strong - er. I

F#5 G5

am the cul - mi - na - tion, _____ the fuck - ing stand - ard that all _____ will fol - low.

Chorus

N.C.

Gtrs. 1 & 2

P.M. P.M. -- P.M. P.M. -- P.M. P.M. --

0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1 0 1 2 1 1 2 0 1

I live it ev - 'ry day. _____

P.M. P.M. P.M. ----- P.M. -- P.M. P.M. --

3 3 2 3 1 3 2 1 0 1 2 1 1 2 0 1 3 2 3 2 1 2 0 1

F5 N.C. F5 E5 F5 N.C.

Don't know an - oth - er way. _____

P.M. P.M. -- P.M. ----- P.M. -----

0 1 2 1 1 2 0 1 0 4 3 0 4 3 3 0 4 3 0 4 3 1 2 2 2 2 3 1

Skeleton Christ

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Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast ♩ = 198

*D5

Gtr. 1 (dist.)

**Gtrs. 1 & 2

*Chord symbols reflect implied harmony.

**Gtr. 2 (dist.), played *f*. Composite arrangement

Verse

Gtrs. 1 & 2: w/ Riff A (3 times)
2nd time, Gtr. 3: w/ Fill 1

D5

1. Un - bound, God's cre - a - tion has grown in - to the sin - ner. A -
faith has at - ro - phied and rots in hell's a - sy - lum. De -

Fill 1

Gtr. 3

D5 Bb5 G5

ban - doned in - no - cence, im - pen - i - tent trans - gres - sor, es -
spon - dence tears you down, a free fall - ing so - cial stain, es -

D5 Bb5 G5

cape mor - tal - i - ty. They say your life can change if you
cape a - troc - i - ty.

Pre-Chorus

D5 Eb5 D5 Gb5 D5 F5 Eb5

take God's hand, em -

Riff B

Gtrs. 1 & 2

P.M. P.M. P.M.

D5 Eb5 D5 Gb5 D5 F5 E5

brace re - birth. Your

End Riff B

P.M. P.M. P.M.

Gtrs. 1 & 2: w/ Riff B

D5 Eb5 D5 Gb5 D5 F5 Eb5 D5

cleans - ing's so di - vine, to be re - born

E \flat 5 D5 G \flat 5 D5 F5 E5 E \flat 5

{ in }
to God's _____ eyes. _____ You'll nev - er

Gtrs. 1 & 2

P.M.-----| P.M.-----|

1 0 1 0 0 4 4 0 1 0 0 3 3 2 2 1

Chorus

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

touch God's hand, you'll nev - er taste God's breath be - cause you'll

Riff C End Riff C

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

0 0 0 0 0 3 4 0 0 0 0 5 6 0 0 0 0 3 4 0 0 1

Gtrs. 1 & 2: w/ Riff C (3 times)

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

nev - er see the sec - ond com - ing. _____ { It's

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

Life's all a fuck - ing short mock - er - y, be no fo - cused up - on in - san - i - ty. _____ It's

To Coda

D5 F5 G \flat 5 D5 G5 A \flat 5 D5 F5 G \flat 5 D5 E \flat 5

mind con - trol for I've seen the ways of God, I'll take the

com - pul - so - ry re - li - gion and the

Guitar Solo

D5 F5 Gb5 D5 G5 Ab5 N.C. Eb5 D5

dev - il an - y day, Hail Sa - tan! _____

*Gtr. 3 (dist.)

f
w/ bar

*Kerry King

-1/4 -1/2 -1 -3 1/2

Gtrs. 1 & 2

P.M. ----- P.M. ----- Riff D End Riff D

0 0 0 0 0 3 4 0 0 0 0 5 6 1 1 0 1 0 0 0 1 0 0

Gtrs. 1 & 2: w/ Riff D (8 times)

Gtr. 3

8va

Harm.

P.M. ----- w/ bar -----

18 7 6 0 5 +1 1/2 +2 1/2 +2 +1/2 (5) -1/2 5 5 slack

Pitch: B **E G D

loco

w/ bar -----

slack -1 -4 1/2 -1 1/2 -2 -3 -1 -4 1/2 -2 -1 1/2 -1/2 3 0 0 0 3

w/ bar

grad. bend

5 2 14 6 12 12 15 19 1

D.S. al Coda

Bb5 G5

2. Your

Gtr. 3

1 1/2 1 1/2 grad. bend 1 1/2

18 18 (18) 18 18 15

Gtrs. 1 & 2

P.M.

0 1 0 0 0 1 0 0 0 1 0 0 8 8 5

Coda

N.C.

Eb5

Skel - e - ton Christ. —

Riff E

Gtrs. 1 & 2

P.M.

0 3 0 1 4 3 0 3 6 4 0 3 4 3 0 1 0 3 0 1 4 3 0 3 6 4 0 3 4 3 1 1

Gtrs. 1 & 2: w/ Riff E
N.C.

Eb5

You'll nev - er

Chorus

Gtrs. 1 & 2: w/ Riff C (3 times)

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

touch God's hand, you'll nev - er taste God's breath be - cause you'll nev - er see the sec - ond

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5

com - ing. I laugh at the a - bor - tion known as Chris - ti - an - i - ty. I've

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Eb5

seen the ways of God, I'll take the dev - il an - y day. Hail

Gtrs. 1 & 2

P.M.----- P.M.-----

0 0 0 0 0 3 4 0 0 0 0 5 6 0 0 0 0 3 1

Interlude

D5 Eb5 D5

Eb5 D5

Sa - tan!

P.M. P.M. P.M.----- P.M. P.M. P.M.-----

0 6 6 0 5 0 0 0 0 0 0 0 0 0 0 0 0 6 6 0 5 0 0 0

E \flat 5 D5

Gtr. 1

0 0 0 0 0 0 0 0 | 0 6 6 0 5 0 0 0 | 0 0 0 (0) slack

Gtr. 2

0 0 0 0 0 0 0 0 | 0 6 6 0 5 0 0 0 | 0 0 0 (X) (X) (X) (X) (X) (X) (X) (X)

N.C.
Riff F

Gtrs. 1 & 2

0 6 6 0 5 0 6 7 | 8 7 5 6 7 6 5 6 | 0 6 6 0 5 0 6 7

D5 B \flat 5 D5 C5 D5 E \flat 5 G \flat 5 F5 D5 E \flat 5 G \flat 5 F5 D5 E \flat 5

Gtr. 2

8 7 5 6 7 6 5 | 0 3 3 0 5 5 0 1 | 4 3 0 1 4 3 0 1

Gtr. 1

8 7 5 6 7 6 5 | 0 3 3 0 5 5 0 1 | 4 3 0 1 4 3 0 1

D5 Bb5 D5 C5 D5 Eb5 Gb5 F5 D5 Eb5 Ab5 Gb5 F5 Eb5 D5 Eb5 D5

P.M. P.M. P.M. P.M.

steady gliss.

Gtrs. 1 & 2 Eb5 D5

P.M. P.M. P.M. P.S.

Gtrs. 1 & 2: w/ Riff F (2 times)

N.C.

Guitar Solo

D5 Bb5 D5 C5 N.C.

Bb5 D5 C5 N.C.

Gtr. 3

P.M.

Gtr. 2

P.M.

Gtr. 1

P.M.

Bb5 D5 C5 N.C.

Gtr. 3

P.S.

(9)

T 7 6 7 6 7 11 7 6 7 6 7 6 7

Gtr. 2

P.M.

Gtrs. 1 & 2

Gtr. 1 *divisi*

P.M.

4 3 0 1 4 3 0 1 0 3 1 1 0 0 5 5 0 0 3 0 1 4 3 0 3

8va

5 5 6

T T T T T T T T T T T T T T T

6 7 6 7 6 7 6 10 7 10 6 7 10 7 6 10 7 6 10 6 7 11 6 12 7 8 12 8 9 13 9 13 10 14 10 14 10 11 14 12 15

Riff G

P.M.

6 4 0 3 4 3 0 1 0 3 0 1 4 3 0 3

8va

Eb5 N.C.

loco

5 3

T T T T T

13 16 13 17 14 17 15 18 15 18 15 19 (19)/22 18 0 0 5 4 3 4 6 4 7 6 9 7

End Riff G

P.M.

P.M.

6 4 0 3 4 3 1 1 0 3 0 1 4 3 0 3

Gtr. 3
 7 10 10 12 13 10 14 X 15 15 15 15 X X
 1 1/2 1 1/2
 8va loco
 Eb5
 You'll nev - er

Chorus

Gtrs. 1 & 2: w/ Riff C (4 1/2 times)

D5 F5 Gb5 D5 G5 Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5
 touch God's hand, you'll nev - er taste God's breath be - cause you'll nev - er see the sec - ond
 8va -
 loco
 steady gliss.
 12 12

Gtr. 3 tacet

com - ing. It's all a fuck - ing mock - er - y. No

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

grasp up - on re - al - i - ty. It's mind con - trol for com -

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5

pul - so - ry re - li - gion. Mind con - trol for com -

Ab5 D5 F5 Gb5 D5 Eb5 D5 F5 Gb5 D5 G5 Ab5 D5 F5

pul - so - ry — re - li - gion. — Mind con -

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

6 0 0 0 0 3 4 0 0 1 0 0 0 0 0 3 4 0 0 0 0 5 6 0 0 0 0 3

Interlude
Slower ♩. = 90

Eb5 D5

trol for com - pul - so - ry — re - li - gion and the Skel - e - ton Christ.

Gtr. 2

P.M. -----

Gtr. 1

Ab5

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 (6)

6 (6)

D5

Ab5

*Gtr. 4 (dist.)

8va -

mf *mp* *mf*

w/ wah-wah

17 17 17 17

Guitar Solo

D5 Eb5 D5 Gb5 D5 F5 D5 F5 D5 Eb5 D5

8va

f

let ring --- | let ring ----- |

17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 17 19 22

Riff H

End Riff H

P.M. -----| P.M. -----| P.M. -----| P.M. -| P.M. -|

0 0 0 0 1 0 0 0 0 0 4 0 0 0 0 0 3 0 2 3 1 0 0

E^b5

D5

G^b5

D5

8va

Gr. 4

22 (22) 22 19 19

F5

D5

F5

D5

E^b5

D5

8va

loco

3

1/2

21 19 19 22 20 19 22 19 20 0 23 20 19 21 (21) 19 18 19 22 22 18 19 19 22 19 19 20 18 20

E^b5

D5

G^b5

D5

8va

loco

steady gliss.

1/2

1

1

2

20 (20) (20) (20) 0 8 18 18 (18) (18) 3/3 (3) 21 (21) (21) (21)

F5

D5

F5

D5

E^b5

D5

G^b5

D5

steady gliss.

5

3

2 18 19 20 9 16 17 (17) 6 13 13 13 12 (12) 12 12 14 12 14 12 13 12 14 12 14 12 13 15

F5

D5

F5

D5

E^b5

D5

3

5

12 13 15 12 13 15 X 12 13 12 12 13 13 15 15 13 13 12 15 12 13 15 13 12 14 14 (14) 4 11

E \flat 5 D5 G \flat 5 D5 F5 D5 F5 D5 E \flat 5 D5

8va

E \flat 5 D5 G \flat 5 D5 F5 D5 F5 D5 E \flat 5

8va

Gtr. 4

Gtrs. 1 & 2

D5 N.C.

8va

loco

w/ bar

Eyes of the Insane

Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Verse
Moderately fast ♩ = 132

** Dm Dm(maj7) Dm Dm(maj7)

1. A sol - dier's heart — re - flect - ing back — at me. —
2. Tor - tured spir - its — will not — let me — rest. —

Riff A
*Gtrs. 1 & 2 (dist.) End Riff A

f let ring - 4 let ring - 4

TAB

*Composite arrangement
**Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Riff A (3 times)

Dm Dm(maj7) Dm Dm(maj7)

I keep see - ing mu - ti - lat - ed fac - es, — e - ven in my dreams. —
These thoughts of mu - ti - lat - ed fac - es, — com - plete - ly pos - sessed.

Dm Dm(maj7) Dm Dm(maj7)

Dis - tort - ed im - ag - es — } flash - ing rap - id - ly. —
Frag - ment - ed im - ag - es — }

Dm Dm(maj7) Dm Dm(maj7)

Psy - chot - i - c'ly a - bus - ing me, — { de - vour - ing my — brain.
worm - ing through my head. — }

Pre-Chorus

3rd time, Ld Voc.: w/ Voc. Fill 1

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5



1., 3. The eyes of the in - sane
2. Shell shock, bat - tle fa - tigue,

Rhy. Fig. 1

Gtrs. 1 & 2

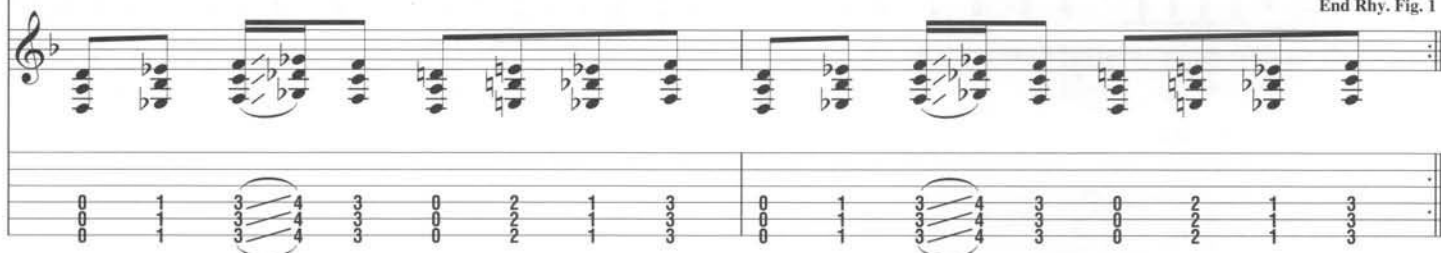


D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5



on a de - ment - ed cam - paign.
o - ver - whelm - ing anx - i - e - ty.

End Rhy. Fig. 1



D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5



Flash - backs, pan - ic at - tacks,



Voc. Fill 1



more. 3. The eyes of

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5

death rais - ing its ug - ly face ____ at ____ me. ____

Rhythm notation: 0 1 3 4 3 0 1 2 1 0 1 3 4 3 0 1 2 1

Chorus

Ab(b5)

____ Got to make it stop. ____ Can't take ____ it an - y -

Rhy. Fig. 2

Rhythm notation: 7

1st time, D.S.
(no repeat)

more. { The dead keep haunt - ing me. They just keep com - ing back for
Death's face keeps haunt - ing me. It just keeps com - ing back for

D5 G5 Ab5 D5 C#5 G5 E5 D#5

End Rhy. Fig. 2

Rhythm notation: 7 0 5 6 5 4 5 7 6

D5 Bm/D Bb/D

more.

*Gtr. 3 (dist.)

f
w/ wah-wah

15 3

*Kerry King

Gtr. 1

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 1

Gtr. 2

T.H.

0 5
Pitch: D

0 2 1

Guitar Solo

D5 Bm/D Bb/D D5 Bm/D Bb/D

Gtr. 3

7 7 10 9 7 10

Riff B End Riff B

Gtrs. 1 & 2

P.M. ----- P.M. -----

0 0 0 0 0 0 0 0 2 1 0 0 0 0 0 0 0 0 2 1

Gtrs. 1 & 2: w/ Riff B (1 1/2 times)

D5 Bm/D B \flat /D D5 Bm/D B \flat /D D5 Bm/D B \flat /D

Gtr. 3

8va

E \flat 5 G \flat 5 E5 D5 Bm/D B \flat /D

Gtr. 3

8va

**fdbk.

**Microphonic fdbk, not caused by string vibration.

*Gtr. 4 (dist.)

8va

f

w/ wah-wah

*Jeff Hanneman

Gtrs. 1 & 2

Riff C

P.M.

Gtr. 3 tacet

D5

Bm/D B \flat /D E \flat 5 G \flat 5 E5

Gtr. 4

P.H.

Pitch: A

Gtrs. 1 & 2

End Riff C

P.M.

Gtrs. 1 & 2: w/ Riff C (3 times)

D5

Bm/D B \flat /D

D5

Bm/D B \flat /D

Gtr. 3

*Played ahead of the beat.

Gtr. 4

E \flat 5

G \flat 5 E5

D5

Bm/D

B \flat /D

8va

8va

Gtr. 3 tacet

D5

Bm/D

B \flat /D

E \flat 5

G \flat 5

E5

8va

Gtr. 4

Gtr. 4 tacet

D5

Bm/D

B \flat /D

D5

Bm/D

B \flat /D

Gtr. 3

$E\flat 5$ $G\flat 5$ $E 5$

8va

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3: tacet

$A\flat(b5)$

loco

w/ bar steady dive

0

slack

Verse

Gtrs. 1 & 2: w/ Riff A (4 times)

$D 5$ $G 5$ $A\flat 5$ $D 5$ $C\sharp 5$ $G 5$ $E 5$ $D\sharp 5$ Dm $Dm(maj7)$

me. It just keeps coming back for more. 3. A soldier

Dm $Dm(maj7)$ Dm $Dm(maj7)$

of misfortune, I owe my pain

Dm $Dm(maj7)$

and suffering to this hell.

Dm Dm(maj7) Dm Dm(maj7)

These de mons rip - ping through my soul, —

Dm Dm(maj7) Dm Dm(maj7)

e - vil's re - lent - less hos - til - i - ty won't let me sleep.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5

Shell shock, bat - tle fa - tigue.

D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5 F5

dev - as - tat - ing in - san - i - ty. —

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 E5 Eb5

Flash - backs, pan - ic at - tacks.

Gtrs. 1 & 2

0 1 3 4 3 0 1 2 1 0 1 3 4 3 0 1 2 1

D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5 D5 Eb5 F5 Gb5 F5 D5 Eb5 E5 Eb5

Death's rid - ing, he's com - ing for me.

0 1 3 4 3 0 1 2 1 0 1 3 4 3 0 1 2 1

Jihad

Words and Music by Tom Araya, Jeff Hanneman and Dave Lombardo

Tune down 1/2 step:
(low to high) E>A>D>G>B>E>

Intro

Moderately fast ♩ = 135

*** Em7

E°

Em7

Gtr. 1 (slight dist.)

Play 5 times

mf
w/ fingers

TAB

9	12	12	12	10	10	11	11	9	9	12	12	12	10
0	0	0	0	0	0	0	0	0	0	0	0	0	0

*Gtrs. 2 & 3 (dist.)

TAB

0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---

*Composite arrangement

**Key signature denotes E Phrygian.

***Chord symbols reflect implied harmony.

†Vol. swell

E°

Em(maj7)

Play 4 times

TAB

10	11	11	9	9	12	12	12	15	15	11	11	0
0	0	0	0	0	0	0	0	0	0	0	0	0

Slightly faster ♩ = 144

Gtr. 1 tacet

N.C.

Gtrs. 2 & 3

TAB

0	7	8	9	8	6	5	6	7	9	10	8	10	9	8	10	0	7	8	9	8	6	5	6
---	---	---	---	---	---	---	---	---	---	----	---	----	---	---	----	---	---	---	---	---	---	---	---

Faster ♩ = 216
F5 E5

Gr. 2

P.M.

**p* < *f*

P.M.

7 9 10 9 10 9 10 9

3 3 2 2 2 2 2 2

1 0 0 0 0 0 0 0

*Vol. swell

Gr. 3

P.M.


w/ flanger

7 9 10 9 10 9 10 9

3 3 2 2 2 2 2 2

1 0 0 0 0 0 0 0

♩ Verse
E5



1. I _____ have wit - nessed your _____ death, I've seen it man - y
2. God won't touch what I've _____ done, He cries up - on my
3. Blood is rain - ing down - ward, the stain re - flects the

[illegible]

Gtrs. 2 & 3: w/ Riff A (3 times)

2nd time, To Coda 1

3rd time, To Coda 2

— with pa - thet - ic eyes that bleed. — Twins in the end, — be - gin and let the broth - ers
 — I walk sift - ing through the blood. — Be - sieged in fear, — a - wait the com - ing of the
 — it's yours. Ro - sa - ry in hand, — your self - ish flesh, — it melts. Spill - ing from the

G5
 fall. —
Riff B
 Gtrs. 2 & 3
 P.M. —
 End Riff B

Gtr. 3: w/ Riff B (1 1/2 times)
 I — will — see — you burned — a - live, scream - ing for your God. —
 Gtr. 2
 P.M. — P.M. —

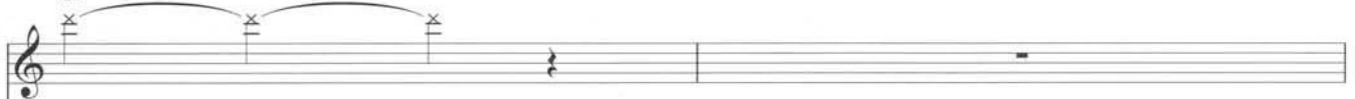
D.S. al Coda 1

I — will watch you die — a - gain for — Him.
 Gtr. 2
 P.M. — P.M. —
 Gtr. 3
 P.M. —

⊕ Coda 1

Gtr. 3: w/ Riff B (2 times)

G5

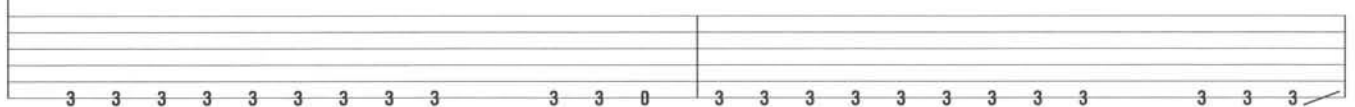


God. _____

Gtr. 2



P.M. -----



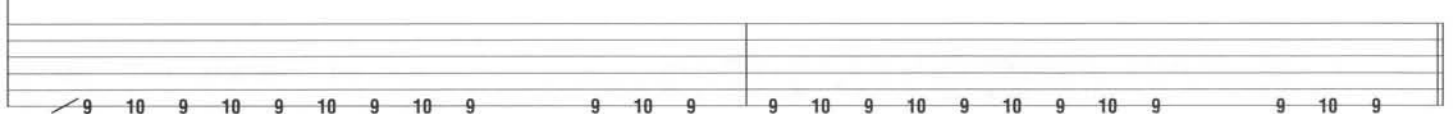
D.S. al Coda 2



I will watch you die a - gain for Him.

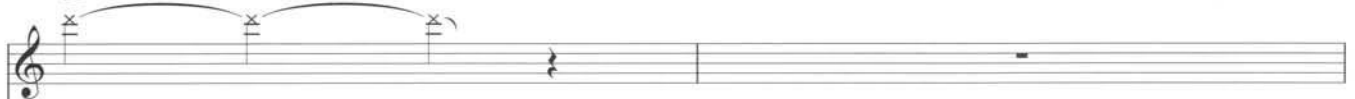


P.M. -----



⊕ Coda 2

G5



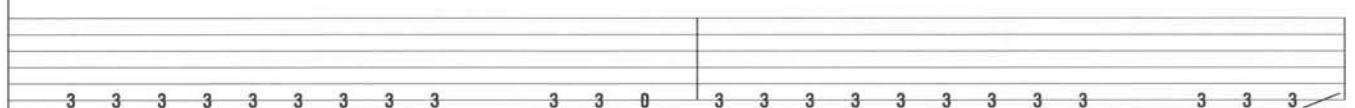
sky. _____

Riff C

Gtr. 2



P.M. -----

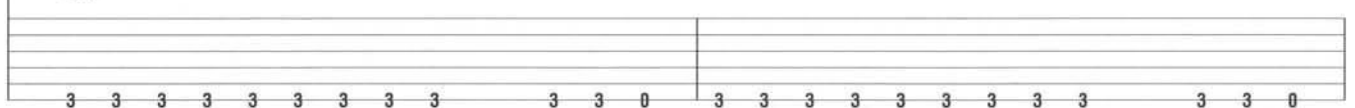


Riff C1

Gtr. 3



P.M. -----



I will _____ see you burned _____ a - live, scream - ing for your

End Riff C

P.M. -----

9 10 9 10 9 10 9 10 9 9 10 9 9 10 9 10 9 10 9 9 10 9

End Riff C1

P.M. -----

3 3

Gtrs. 2 & 3; w/ Riffs C & C1

God. _____ I will watch you die. _____ This is God's

Chorus

D#5 E5 F5 D#5 E5

War, _____ God's War. _____

Gtrs. 2 & 3

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

1 3 2 1 2 3 2 1 3 2 1 0 1 2 1 0 1 3 2 1 2 3 2 1

F5 D#5 E5 F5 D#5

This is God's War, _____ God's

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. -----

3 3 2 1 0 1 2 1 0 1 3 2 1 2 3 2 1 3 2 1 0 1 2 1 0

E5 F5 D#5 D5 N.C.

War. _____

P.M. ----- P.M. ----- P.M. ----- P.M. -----

1 3 2 1 2 3 2 1 3 2 1 0 1 3 2 1 0 10 12 11 11 1/2 (11)

Verse

Half-time feel

E5 N.C.

4. War of Ho - ly prin - ci - ples, _____ I'm seek - ing
5. Fuck your God, e - raise _____ His name. _____ A la - dy

Riff D

Gtr. 2

P.M. -----

10 12 11 11 1/2 (11)

Riff D1

Gtr. 3

P.M. -----

11 13 12 11 1/2 (11)

Gtr. 2: w/ Riff D (2 times)
Gtr. 3: w/ Riff D

E5 N.C.

God's help in in your de - struc - tion.
weeps, in - sane with sor - row. I'll

Gtr. 3: w/ Riff D1

E5 N.C.

Slit the throat of hea - then man _____ and let his
take His tow - ers from _____ the world. _____ You're fuck - in'

2nd time, Gtr. 3: w/ Fill 1

E5 N.C.

blood di - lute the wa - ter. Bur - y your
 raped up - on your death - bed. This is God's

Gtr. 2

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 10 12 11 11 12

Gtr. 3

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 8 10 9 8 9

1.

Interlude

D5 Db5 C5 D5 Db5 Bb5 D5 Db5 C5 D5 Db5 Bb5

dead. _____

Riff E

Gtrs. 2 & 3

12 11 11 10 10 10 12 12 12 11 11 11 8 8 12 11 11 10 10 10 12 12 12 11 11 11 8 8

10 9 9 8 8 8 10 10 10 9 9 9 6 6 10 9 9 8 8 8 10 10 10 9 9 9 6 6

Fill 1
Gtr. 3

P.M. -----

0 0 0 0 8 9 8 7 8

2.

D5 D \flat 5 C5 D5 D \flat 5 B \flat 5 Chorus D5 D \flat 5 C5 D5 D \flat 5 B \flat 5

War, _____ God's

End Riff E Gtrs. 2 & 3

Gtrs. 2 & 3; w/ Riff E

D5 D \flat 5 C5 D5 D \flat 5 B \flat 5 D5 D \flat 5 C5 D5 D \flat 5 B \flat 5 D5 D \flat 5 C5 D5 D \flat 5 B \flat 5

War. _____ This is God's War, _____ God's War, _____ fuck - ing Ho - ly War. _____

*Gtr. 4 (dist.)

f

5 17 0

*Jeff Hanneman

Guitar Solo

E5 F5 E5 F5 E5

Gtr. 4 8va

12 14 15 12 14 15 12 14 15 12 14 15 15 17 18 15 17 18 15 17 18 15 17 18 0

Gtrs. 2 & 3 Riff F End Riff F

P.M. P.M. P.M.

0 0 0 0 0 0 0 0 3 1 0 0 0 0 0 0 0 0 3 1 0 0 0

Gtrs. 2 & 3; w/ Riff F (5 times)

F5 E5

F5 E5

8va

Gtr. 4

loco

11 12 14 11 12 14 11 12 14 11 12 14 0 12 13 15 13 12 14 12 14 (14) 5

F5 E5

F5 E5

F5 E5

12 11 9 7 (7) 10 9 9 11 11 (11)

F5 E5

F5 E5

8 9 17 0 15 15 19 19 15 15 17 15 17 15 19 15 15 17 15

F5 E5

F5 E5

F5 E5

loco

(15) 17 15 19 15 17 15 17 15 19 15 17 15 17 15 19 15 17 15 17 17 (17)

*Note on 3rd string sounded while performing wide vibrato on 2nd string.

Gtr. 4 tacet
Bb5 A5 G#5 Bb5 A5 F#5 Bb5 A5 G#5 Bb5 A5 F#5

*Gtr. 5 (dist.)

f
w/ wah-wah

16 14 14 13 15 18 17 16 (16) 11 10 9 8 11 10 11

*Kerry King
Gtrs. 2 & 3

8 7 5 5 4 4 4 6 8 8 8 7 5 5 5 4 8 7 5 5 4 4 4 6 8 8 8 7 5 5 5 4

Bb5 A5 G#5 Bb5 A5 F#5 Bb5 A5 G#5 Bb5 A5 F#5

7 9 7 9 9 5 9 7 9 12 0 7 11 11 9 11 11 9 11 9 11

8 7 5 5 4 4 4 6 8 8 8 7 5 5 5 4 8 7 5 5 4 4 4 6 8 8 8 7 5 5 5 4

F5

8va

fdbk.

w/ bar

+1 1/2

Pitch: F#

A

14 14 (14) (14) (14) (14) (14) (14)

Outro

Half-time feel

Gtr. 5 tacet

E5

Spoken: "Be optimistic, happy and calm. Show no fear or anxiety. Smile at the face of God"

Gtr. 5

w/ bar - -

(14) \

Gtr. 2

Riff G

*let ring

let ring

let ring

*6th string only, till end.

Gtr. 3

N.C.

and your reward will be eternity. Holy warriors, your patience will be justified. Everything

Gtr. 2

End Riff G

let ring

let ring

let ring

Gtr. 3

w/ bar

let ring

let ring

-1 1/2

is for Him You must not comfort the animal before you kill it. Strike as champions at the heart of the nonbelievers.

Gtr. 3

let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1

Strike above the neck and at all extremities, for it's a point of no return for almighty God.

let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0

God will give victory to His faithful servant. When you reach ground zero you will have killed the enemy." The great Sa - tan. ____

Gtr. 2

let ring -----| let ring -----| let ring -----| let ring -----|

0 9 8 10 9 8 9 8 0 9 8 10 9 8 8 7 0 9 8 10 9 8 9 8 0 9 8 10 9 8

Gtr. 3

let ring -----| let ring -----| let ring -----| let ring -----|

0 2 1 3 2 1 2 1 0 2 1 3 2 1 1 0 0 2 1 3 2 1 2 1 0 2 1 3 2 1

*w/ echo set for half-note regeneration w/ 3 repeats

Consfearacy

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Fast ♩ = 198

F#5 N.C.

G5 N.C.

G#5 N.C.

A5 N.C.

Gtr. 1 (dist.)

4 2 2 1 1 1 1 5 3 3 2 2 1 1 6 4 4 3 3 2 2 7 5 5 4 4 3 0

Riff A

End Riff A

Gtr. 2 (dist.)

4 2 5 6 7 5

Gtr. 2: w/ Riff A

F#5 N.C.

G5 N.C.

G#5 N.C.

A5 N.C.

Gtr. 1

4 3 3 2 2 1 0 5 3 3 2 2 1 0 6 4 4 3 3 2 2 7 5 5 4 4 3 0

F5 N.C.

F#5 N.C.

E5 N.C.

F5 N.C.

*Gtrs. 1 & 2

3 6 6 5 5 4 4 4 7 7 6 6 4 4 2 6 6 4 4 3 3 3 6 6 5 5 3 3

*Composite arrangement

Eb5 N.C.

E5 N.C.

Eb5 N.C.

D5 N.C.

1 1 1 3 3 2 1 2 1 1 4 4 3 2 1 4 3 3 3 2 1 0 3 3 2 2 1 1

E5 N.C.

P.M. -----

Half-time feel F#5

P.M. -----

A#5 G5 N.C. G5 N.C. Ab5 N.C. G5 F5

*Gtr. 3 (dist.)

f w/ wah-wah

*Kerry King

Gtrs. 1 & 2

P.M. -----

Guitar Solo

G5 E5 G5 Bb5

Riff B

P.M. -----

G5 E5 G5 Bb5 A5

steady gliss.

12 13 12 (12) 10 13 6 6 3

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 5 5 5 5

G5 E5 G5 Bb5

P.H. steady gliss. steady gliss.

3 3 10 10 16 15

Pitch: G

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

G5 E5 G5 Bb5 C5 Bb5 A5 Ab5 G5

End half-time feel

1. I need to

(15) 16 15 10 (10) 15 14 12 15 14 12

End Riff B

P.M.

3 3 3 3 3 3 3 3 3 3 0 0 3 3 3 3 6 6 6 6 6 6 6 6 8 8 6 6 5 5 4 3

Verse

Gtr. 3 tacet

N.C.

re - de - fine all the things I hate to - day.

15 (15)

Riff C

P.M.

3 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

Pol - i - tics that fail from a pres - i - dent de - railed. I

Gtrs. 1 & 2

P.M.

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

hate the shit e - con - o - my, it might as well be sod - om - y. I

End Riff C

P.M.

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 3 3 3 3

know that in the end I'm ex - pect - ed to pre - tend, but I

P.M. -----

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 5 5 5 5

can't re - late to your ver - bal id - i - o - cy.

P.M. -----

6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7

No one's in con - trol when the gov - ern - ment's the en - e -

Gtr. 3

8

Gtrs. 1 & 2

P.M. -----

6 6 6 6 6 6 4 6 7 7 7 7 7 7 7 7 6 6 6 6 6 6 4 6 7 7 7 7 6 6 6 6

Guitar Solo

Gtrs. 1 & 2: w/ Riff B (1st 6 meas.)

G5

E5 G5

Bb5

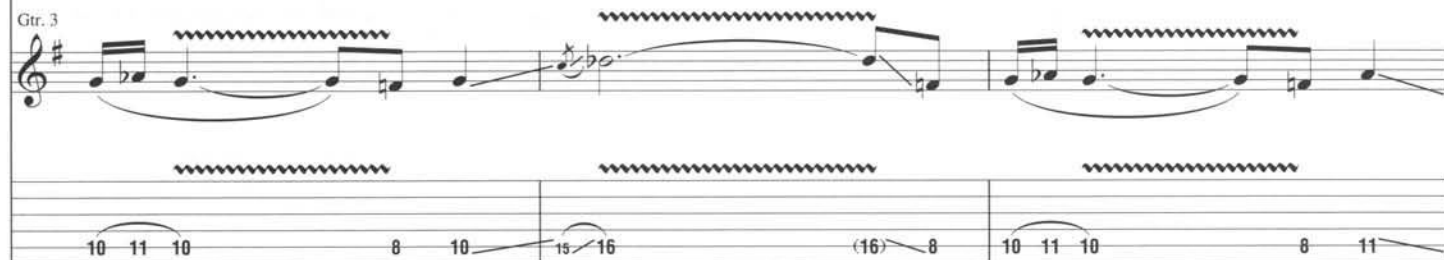
G5

E5 G5



my. _____

Gtr. 3



Bb5

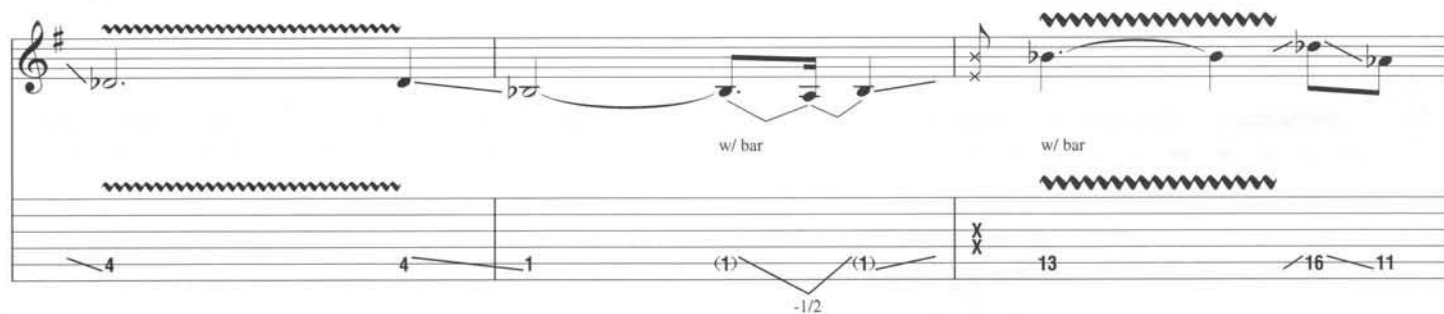
A5

G5

E5

G5

Bb5



G5

D5

G5

Bb5

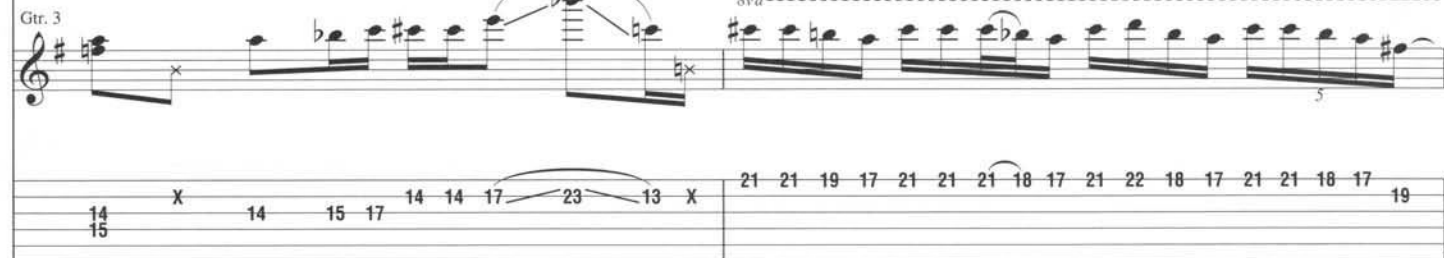
A5

Ab5



So

Gtr. 3



Gtrs. 1 & 2



P.M. _____

Chorus

The image displays a musical score for the piece "The Light of the Fuse" by John Williams. The score is written in G major (one sharp) and 2/4 time. It is divided into three systems. The first system features a vocal melody with the lyrics "light the fuse, im -". The second system shows a violin part with a "8va" marking, indicating an octave higher. The third system shows the piano accompaniment with figured bass notation, including figures like (19), 16/19, 16/19, 16/19, 16/19, 16/19, 16/18, and (16/18). The score is presented in a clean, professional layout with clear notation and lyrics.

Riff D

Gtr. 3 tacet

pose _____ your _____ views. _____ Con -

Gtrs. 1 & 2

The first system of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes beamed in groups of four. Below the staff, there are three measures of the bass line, each starting with a 'P.M.' (Pedal Motion) marking followed by a dashed line. The bottom of the system shows a sequence of fret numbers for the bass line: 6/4, 0, 0, 0, 0, 6/4, 6/4, 0, 0, 0, 0, 6/4, 6/4, 0, 0, 0, 0, 0, 0, 10/8, and 9/7.

G#5 E5 G#5 E5 G#5 E5 G#5
 fear a cy is
 P.M. P.M. P.M.
 6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 4

E5 G#5 E5 G#5 E5 F5 A5

an - ar - chy, _____

End Riff D

P.M. -----

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 3 1 7 5

Bridge

Bb5 A5 E5 F#5 G5

Ac - tions of hos - til - i - ty

P.M. -----

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 0 2 3 3 3 3 3 3 3 3

Bb5 A5 E5 F#5

breeds con - form - i -

P.M. -----

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Bb5 A5 E5 F#5 G5

ty, _____ An - ni - hi - la - tion will be - gin,

P.M. -----

6 6 6 6 6 6 6 6 5 5 5 5 5 5 0 0 2 2 2 2 2 2 0 2 3 3 3 3 3 3 3 3

Guitar Solo
Half-time feel

N.C.

Riff E

G#5 G5 F#5 N.C.

End Riff E

Gtrs. 1 & 2: w/ Riff E

*Using a guitar with Les Paul style electronics, set rhythm volume to 0 and lead volume to 10.
Strike the string while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

N.C.

Gr. 4

P.H.

Pitch: G

Gr. 1 & 2

P.M.

Riff F

Ab5 G5 Gb5 N.C.

End Riff F

Gr. 1 & 2: w/ Riff F (2 1/4 times)

Ab5 G5 Gb5 N.C.

Ab5 G5 Gb5

*w/ pickup switch as before.

N.C.

loco

10 (10) 9 15 18 3 11 11 10 X 11 10 10 11 10 8 11 10 8 11

w/ bar

End half-time feel

Ab5 G5 Gb5 G5 N.C. G5 N.C. Ab5 N.C. G5 F5

Gr. 4

10 8 11 8 11 10 8 11 10 8 8 7 8 8 +1 (8) X X 0 0 +1 1/2 5

w/ bar w/ bar Harm.

Pitch: G

Gtrs. 1 & 2

1 1 1 6 6 5 5 4 3 0 0 1 0 3 0 0 1 0 4 0 0 1 0 3 3 1

P.M. P.M. P.M. P.M.

G5 N.C. G5 N.C. Ab5 N.C. G5 Ab5 F5 Ab5

Gr. 3

10 10

Gr. 4

19 22 19 22 19 22 (19) (22) (19) (22) (19) (22)

*w/ pickup switch as before.

Gtrs. 1 & 2

0 0 1 0 0 0 1 0 4 0 0 1 0 3 4 3 1 4

P.M. P.M. P.M.

Gtrs. 1 & 2: w/ Riff B
Gtr. 4 tacet

G5 E5 G5 Bb5 G5 E5 G5

Gtr. 3

Bb5 A5 G5 E5 G5 Bb5

P.M. P.M. -----

G5 E5 G5 Bb5 C5 Bb5 A5 Ab5 G5

2. I need _ to

Verse

Gtrs. 1 & 2: w/ Riff C
N.C.

Gtr. 3 tacet

re - de - fine how I see the world to - day. Seems that all the war did - n't

e - ven up the score. It's on - ly mind pol - lu - tion, there is no res - o - lu - tion. Still I

know that in the end I'm ex - pec - ted to pre - tend that I can't think for my - self.

Gtrs. 1 & 2

Riff G

P.M. -----

1 3 3 3 3 3 1 3 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 3 4 4 4 4 5 5 5 5 6 7 6 7 6 6 6 6 6 7 6 7

Blame it all on some - one else. Half - heart - ed smile while you look the oth - er way. I

Bb5 A5 G#5

End Riff G

P.M. -----

6 6 6 6 6 7 6 7 6 6 6 7 6 7 6 6 6 6 6 7 6 7 6 6 6 8 8 7 7 6 4

Gtrs. 1 & 2: w/ Riff G

N.C.

can't re - late to your ver - bal id - i - o - cy. No one's in con - trol when the

Outro-Chorus

Gtrs. 1 & 2: w/ Riff D

Bb5 A5 G#5 G#5 E5 G#5 E5 G#5 E5 G#5

gov - ern - ment's the en - e - my.

E5 G#5 E5 G#5 E5 C5 B5

En - e -

G#5 E5 G#5 E5 G#5 E5 G#5

my. _____

E5 G#5 E5 G#5 E5 F5 A5

So

G#5 E5 G#5 E5 G#5 E5

light the fuse, im -

Gtrs. 1 & 2

P.M. -----| P.M. -----| P.M. -----|

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G#5 E5 G#5 E5 G#5 E5 C5 B5

pose _____ your views, _____ Con -

P.M. -----| P.M. -----| P.M. -----|

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 10 8 9 7

G#5 E5 G#5 E5 G#5 E5 G#5

sfear a cy. Com -

P.M. P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 6 4 0 0 0 0 0 0 0 0 0 0 0 0 6 4

E5 G#5 E5 G#5 G5 E5 F5 G#5

pla cen cy is your de -

P.M. P.M.

6 4 0 0 0 0 6 4 6 4 0 0 0 0 6 4 5 3 2 0 3 1 6 4

G5 N.C. G5 N.C. Ab5 N.C. G5 F5

mise.

P.M. P.M. P.M.

5 0 0 1 0 5 0 0 1 0 6 4 0 0 1 0 5 3 1

G5 N.C. G5 N.C. Ab5 N.C. G5 A5 Bb5

P.M. P.M. P.M.

5 0 0 1 0 5 0 0 1 0 6 4 0 0 1 0 5 7 8 6 (8/6)

Catatonic

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-C#-C#

Intro

Moderately fast ♩ = 155

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

Gtr. 1 (dist.) (Hi-hat)

f P.M. -----

TAB

Gtr. 2 (dist.)

f

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

P.M. -----

TAB

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 Ab5

P.M. -----

TAB

TAB

N.C. E5 F5 E5 F5 D5 E5 F5 E5 F5 *D^bsus2 C^{sus}2 B^{sus}2

*Chord symbols reflect overall harmony.

Half-time feel

D5

Rhy. Fig. 1

**Gtrs. 1 & 2

**Composite arrangement

D5

E^b5

D5 E^b5

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

2nd time, Gtr. 3: w/ Fill 1

D5

E^b5

1. Fear — is just in — ter — pre — ta — tion,
2. Vi — sions of de — cap — i — ta — tion,

feeds — my mo — ti — va — tion.
my men — tal mas — tur — ba — tion.

Fill 1
Gtr. 3

w/ bar P.S.

-1/2 -1 -1 1/2 -2

D5 Eb5 D5 Eb5

Our time to - geth - er is a blood - bath of se - ren - i - ty. _____
 I try to res - ur - rect your con - scious - ness, of your in - tel - lect.

D5 Eb5

Plead no more, _____ there's no con - fus - ing the fi - na - le. _____ }
 Once so pure, _____ your pain ex - cites and it tests me. _____ }

D5 End half-time feel Eb5 D5 Eb5

Ex - ci - ta - tion, _____ { my ran - cid pas - sion is e - lec - tri - fied. Ac -
 the emp - ty stare e - mit - ting from your eyes. Em -

§ § Bridge

3rd time, Gtr. 4: w/ Fill 2

F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 F5 E5 D5 F5 E5 D5 F5 E5 D5

cept this, _____ } my re - li - gion of tor
 brace it, _____ }
 cept this, _____ }

Gtrs. 1 & 2

P.M. _____

3 2 2 0 3 2 2 0 3 2 2 0 5 3 2 0 3 2 2 0 3 2 2 0

Fill 2

Gtr. 4

grad. bend

15 14 (14) (15) 14

F5 E5 D5 G5 F5 E5 D5 F5 E5 D5 F5 E5 D5 F5 E5 D5 G5 F5 E5 D5

ture. _____

I can't see an - y im - pu - ri - ty,
 All I see are the im - pu - ri - ties, _____
 Ex - ci - ta - tion, _____

P.M.

3 2 2 0 5 3 2 0 3 2 2 0 3 2 2 0 3 2 2 0 5 3 2 0

To Coda 1

Pre-Chorus

F5 E5 D5 F5 E5 D5 G5 F5 E5 D5 Gb5 F5 E5 Eb5 D5 N.C.

just im - per - fec - tion and ob - scen - i - ty. _____ My blood - soaked
 the im - per - fec - tions and ob - scen - i - ties. _____
 the ran - cid pas - sion com - ing from your eyes. _____

P.M.

3 2 2 0 3 2 2 0 5 3 2 0 4 3 2 1 0 0 0 4 3 0

Rhy. Fig. 2

Eb5 D5 N.C. Eb5 Bb5

hands _____ de - vise your slow me - thod - ic de - mise.

End Rhy. Fig. 2

6 5 0 1 1 1 1 0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 4 3 0

D5 N.C. Eb5 D5 N.C.

As - phyx - i - ate _____ the world, it's blind with - out _____

0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 4 3 0

Chorus

Bb5 B5

D5

Gb5 F5

D5

Ab5 G5

D5

Eb5

me. Cat - a - ton - ic.

P.M.-----

6 5 0 8 9 9 9 9 0 0 0 0 4 3 0 6 5 0 1 1 1 1

D5

Gb5 F5

D5

Ab5 G5

D5

Eb5

D5

Gb5 F5

D5

Cat - a - ton - ic. I'm numb in

P.M.----- P.M.-----

0 0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 0 4 3 0

To Coda 2

Ab5 G5

D5

Eb5

D5

Gb5 F5

D5

Ab5 G5

F5

Eb5

price - less sol - i - tude. Ex - hil - a - rat - ing, keep - ing piec - es of you near.

*Gtr. 3 (dist.)

f w/ wah-wah

3 7

*Kerry King

Gtrs. 1 & 2

P.M.-----

6 5 0 1 1 1 1 0 0 0 0 4 3 0 6 5 0 3 1 1 1

Guitar Solo Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

Gtr. 3

D.S. al Coda 1

Eb5 D5 Eb5

⊕ Coda 1

Interlude

D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5

Riff A

Gtr. 1: w/ Riff A (2 times)

D5 Eb5 D5 F#5 F5 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5

End Riff A

Gtr. 2

D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F#5 F5 D5 Eb5 D5 Eb5 C5

D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F#5 F5

P.M. -----|

0 0 0 13 12 15 13

D5 Eb5 D5 Eb5 C5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5 Eb5 C5

Gtrs. 1 & 2

P.M. -----|

0 0 0 13 12 13 10

D5 Eb5 D5 Eb5 D5 D5 N.C. Eb5

Gtr. 3

8 7 8 7 | 5 (5) | 5 5 5 6 9 8 8

Gtr. 1

P.M. -----|

0 0 0 1 | 0 0 0 4 3 0 | 6 5 0 1 1 1 1

Gtr. 2

P.M. -----|

0 0 0 13 12 13 12 | 0 0 0 4 3 0 | 6 5 0 1 1 1 1

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (6 times)

D5 N.C. Eb5 D5 N.C.

Gtr. 3

7 8 7 | 7 8 9 8 8 $\frac{1}{2}$ | 7 0

w/ bar -----|

$\frac{1}{2}$

-2 1/2

E \flat 5 *D5* *N.C.* *E \flat 5*

w/ bar -----

9 12 15 18 18 19 19 19 (19)

-3 -2 1/2 -2 1/2 -5 1/2

D5 *N.C.* *E \flat 5*

9 9 10

1 0 1 0 1 0 1 0 1 0 4 1 0 1 0 1 0 4 0 4 1 0 1 0 1 0 4 1 0 1 4 1 0 4 2 0

D5 *N.C.* *E \flat 5*

10 11 10

4 2 0 6 3 0 6 3 0 6 4 0 7 4 0 8 5 0 8 5 0 9 6 0 9 6 0 9 7 0 9 7 8 8

19 20

D5 *N.C.* *E \flat 5*

8va -----

grad. bend 1/2

20 20 17 17 20 20 20 20 (20) 15

D5 *N.C.* *F5* *E \flat 5*

8va -----

loco

19 16 15 18 16 15 18 16 15 18 16 15 17 16 15 17 15 15 17 16 18 17 16 18 17 16 18 17 18 15

Gtrs. 1 & 2

0 0 4 3 0 6 5 0 3 1

Gtr. 1 tacet
D5

Gtr. 3

w/ bar

16 0 (0) 6 -1 1/2

Riff B

Gtr. 2

P.M.

E♭5

Gtr. 3

w/ bar

18 0 (0) (0) +2 1/2 -1/2

Gtr. 2

P.M.

End Riff B

Gtr. 1

Guitar Solo

Gtrs. 1 & 2; w/ Riff B (3 times)

D5

f

Gtr. 3 tacet

Gtr. 4

*Gtr. 4 (dist.)

Gtr. 3 divisi

12 (13) 12 13 13 15 12 13 15 12 13 15 13 13

8

6

E \flat 5

15 13 12 13 12 13 13 15 15 15 13 12 12 15 13 12 14 12 14 14 (14) 14 12

1/2

D5

11 (11) 7 8 (8) 12 11 7 7 8 8 12 11

E \flat 5

D5

(11) 3 3 3 3 3 3 2 2 4 6 9 10 5 10

D.S.S. al Coda 2

E \flat 5

Ac

6

3

let ring

1/2

12 15 12 13 12 13 X 12 13 10 11 12 13 14 12 13 14 15 12 14 (14) 12 X

⊕ Coda 2

D5 G \flat 5 F5 D5 A \flat 5 G5 D5 E \flat 5 D5 G \flat 5 F5 D5

Ex - ter - mi - nat - ing all the voice - less mul - ti - tudes. I can't stop be - cause it's

Gtrs. 1 & 2

P.M. -----

0 0 0 0 4 3 0 6 5 0 1 1 1 1 0 0 0 0 4 3 0

Ab5 G5 D5 Eb5 D5 Gb5 F5 D5 Ab5 G5 D5 F5 Eb5

so hyp - not - ic. Cat - a - ton - ic. _____

P.M. -----

6 5 0 1 1 1 1 0 0 0 0 4 3 0 6 5 0 3 3 1 1

Outro

Gtrs. 1 & 2: w/ Riff B (3 times)

D5 Eb5

Cat - a - ton - ic. _____

D5 Eb5

D5 Eb5

D5

Gtr. 2

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 1

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Black Serenade

Words and Music by Tom Araya, Jeff Hanneman, Kerry King and Dave Lombardo

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Verse

Fast ♩ = 200

Half-time feel

**E5 F5 E5 F5 E5 F5

1. Ter - ror - ize, _____ fro - zen eyes _____ stare deep _____
2. Pret - ty lace, _____ lie in hate, _____ you wear _____
3. Your re - pul - sive - ness re - minds me of dead _____

*Gtrs. 1 & 2 (dist.)

Riff A **End Riff A**

f P.M. -----| P.M. -----| P.M. -----|

TAB

0 0 0 0 7 8 7 8 10 8 0 0 0 0 7 8 7 8 10 8 0 0 0 0 7 8 7 8 10 8

*Composite arrangement

**Chord symbols reflect implied harmony.

Gtrs. 1 & 2 w/ Riff A (2 times)

E5 F5 E5 F5 E5 F5 E5 F5

_____ in _____ me. Par - a - lyzed _____ in - side, _____ death breeds _____
_____ my _____ scars. Ter - ri - fied, _____ you find _____ that you _____
_____ flesh. _____ Rot - ting corpse, the smell of your _____ pu - trid

Interlude

End half-time feel

E5 F5 F#5 C#5 C5 G#5 A5

_____ on your _____ pain, _____
pushed me too _____ far. _____
fuck - ing _____ soul. _____

Fill 1 End Fill 1 Rhy. Fig. 1 End Rhy. Fig. 1

Gtrs. 1 & 2

P.M. -----|

0 0 0 0 7 8 7 8 10 (10) \ 4 4 4 4 11 11 11 10 10 10 6 6 6 7 7 7

***w/ echo set for whole-note regeneration w/ 1 repeat.

1.

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

Rhy. Fill 1 End Rhy. Fill 1

2.

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 F5 D5 Bb5 A5

3.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

Pet - ri - fied that I _____ de - cide _____ the mo - ment of _____ your death _____

Gtrs. 1 & 2: w/ Rhy. Fill 1

F#5 C#5 C5 G#5 A5 F#5 C#5 C5 G#5 A5

be - longs to me. The taste _____ is sweet, it's so un - real. _____

Verse

Half-time feel

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)

E5 F5 E5 F5 E5 F5 E5 F5

4. Your God _____ weeps, it bleeds, _____ it begs _____ for _____ me.

*Jeff Hanneman

F#5

Riff B

F#5

End Riff B

88

Gtrs. 1 & 2: w/ Riff B (2 times)

Gtr. 3

F#5 E5 F5 E5 F#5 E5 F#5 G5

P.H.

loco

A#5 F#5 E5 F5 E5

F#5 E5 F#5 G5 A#5

3 3

steady gliss.

A5 G#5

Gtr. 3

1/2

8va

Gtrs. 1 & 2

P.M.

A5 G#5 A5 C5

8va

17 17 18 18 17 17 18 20 | 20 17 18 17 18 17 | 20 20 | 17 18 21 21 17 18 20 20 18 18 17 17 | 19 17

P.M.

5 5 5 5 5 5 4 4 5 5 5 5 5 5 5 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

Chorus

F5 E5 F5 E5 F5 E5 F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, _

loco

grad. release

string noise

19 19 | (19) | 19 19 | (19)

Rhy. Fig. 2

P.M.

3 1 2 0 | 2 0 3 1 | 3 1 2 0 | 2 0 3 1 | 3 1 2 0 | 3 1 2 0 | 2 0 3 1 | 3 1 2 0

Gtr. 3 tacet

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

your pain. Scream your song, the Black Ser - e - nade. Live in fear, a mind _

Gtrs. 1 & 2

P.M.

2 0 3 1 | 3 1 2 0 | 3 1 2 0 | 2 0 3 1 | 3 1 2 0 | 3 1 2 0 | 2 0 3 1 | 3 1 2 0

Bridge

F5 N.C. E5 D#5

in - sane. Voice in - side my head, your

End Rhy. Fig. 2 Riff C

P.M. -----

2 3
0 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 11 11 11 11 11 11 11 11

E5 D#5 C5

face still shows it - self to me

End Riff C

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 12 12 12 12 12 12 12 11 11 11 8 8 8 8 8

Gtrs. 1 & 2: w/ Riff C

E5 D#5 E5 D#5 C5

tell - ing me you're dead. Star - ing at your life - less bod - y, I

Gtr. 1: w/ Riff C (2 times)

E5 C B

saw you fuck - ing die. My
stroy the emp - ty shell. Smash a -

Gtr. 2 Riff D

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 7 7 7 7 7 7 7 7

E5 C B G#

mind's tear - ing it - self a - part, I
way the haunt - ing fear. _____

End Riff D

P.M. _____

0 0 0 0 0 0 0 0 0 0 0 0 0 0 8 8 8 8 8 8 8 8 7 7 7 7 4 4 4 4

Gtr. 2: w/ Riff D 2nd time, Gtrs. 1 & 2: w/ Fills 1 & 1A

E5 C B E5 C B G#

scream - ing from the in - side. Re - lease this pain from my fuck - ing
hate your end - less stare, _____ watch - ing as I fuck your corpse. _____

1.

E5 F5 F#5 E5 Ab G F# Esus4 E5 F5 F#5 E5 Ab G F# Esus4

heart. _____

Gtr. 2

P.M. _____

0 1 2 0 3 2 1 0 0 1 2 0 3 2 1 0

Gtr. 1

P.M. _____

0 1 2 0 4 3 2 0 0 1 2 0 4 3 2 0

*w/ echo set for whole-note regeneration w/ 1 repeat.

Fill 1
Gtr. 1

12 12 12 12 12 12 12 12 11 11 11 8 8

Fill 1A
Gtr. 2

8 8 8 8 8 8 8 8 7 7 7 7 4 4 4 4

E5 F5 F#5 E5 A^b G F# Esus4 E5 F5 F#5 E5 A^b G F# Esus4

De -

P.M. -----

0 1 2 0 3 2 1 0 0 1 2 0 3 2 1 0

P.M. -----

0 1 2 0 4 3 2 0 0 1 2 0 4 3 2 0

2.

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
2nd time, Gtr. 4 tacet

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.

F5 E5 F5 E5 F5 E5 F5 E5 F5 N.C.

Walk on through a tor - tured mind, you'll scream your song in time,

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

Wel - come to my Black Ser - e - nade, the en - trance to my hell, your pain.

To Coda

F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Flesh is burnt, the Black Ser - e - nade. Live in fear, no com - ing back.

Gtrs. 1 & 2

P.M. -----

3 2 2 3 3 2 2 3 3 2 3 2 2 3 2 3

Guitar Solo

F#5 E5 F5 E5

*Gtrs. 4 (dist.)

f w/ wah-wah

14 16 15 13 12 15 13 11 10 11 13 11 10 (10) 10 11

*Kerry King

Riff E End Riff E

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0

Gtrs. 1 & 2: w/ Riff E (3 times)

F#5 E5 F5 E5 F#5 E5

Gtr. 4

12 19 19 19 18 18 17 (17) 8 12 15 14 14 17 17 14 14 18 18 14 14 15 15 14 14

F5 E5 F#5 E5 F5 E5

Gtr. 4

17 17 14 14 16 16 14 14 14 14 14 15 15 14 9 14 11 (11) 13 10 11 10 (10) (10) 3 8

F#5 E5 F5 E5

Gtr. 4

17 18 18 17 17 20 20 17 21 21 17 17 18 18 17 17 20 20 17 17 23 23 17 17 21 21 17 17 20 20 17 17

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0

Cult

Words and Music by Kerry King and Dave Lombardo

Tune down 1 1/2 steps:
(low to high) C \sharp -F \sharp -B-E-G \sharp -C \sharp

Intro

Fast $\text{♩} = 185$

Half-time feel

*E5

Gtr. 1 (slight dist.)

*Chord symbols reflect implied harmony.

1., 2. | 3.

Gtr. 1 tacet

E5 F5 E5

Gtr. 1

**Gtrs. 2 & 3 (dist.)

**Composite arrangement

***Vol. swell

1. E5 C5/G B5/F# Bb5/F 2. E5 G5 F#5 F5 3. E5 G5 F#5 F5

Gtr. 3

Gtr. 2

7 0 10 9 8 7 0 12 11 10 7 0 5 4 3

E5 G5 F#5 E5 Ab5 G5 E5 F#5 F5

Gtrs. 2 & 3

P.M.----- P.M.-----

2 0 5 4 2 2 2 2 2 2 2 6 5 2 2 4 3 3 3

E5 Ab5 G5 E5 G5 F#5 E5 F#5 F5

2nd time, End half-time feel

P.M.----- P.M.-----

2 0 6 4 5 2 2 2 2 2 2 5 4 2 2 4 3 3 3 3

E5 F5 Ab5 E5 Ab5 G5

Riff A End Riff A

Gtr. 3

Gtr. 2

0 1 0 0 0 1 0 0 0 1 0 0 0 3 1 0 3 6 0 1 0 0 0 1 0 0 0 1 0 0 0 4 2 0 6 4 5

6 4 5

E5 F5 Ab5 E5 Ab5 G5



F5 E5

F5 G5 Ab5 N.C. G5



Gtrs. 2 & 3



F5 E5 F#5 F5 E5 G5 F5 E5 F#5



End Riff B



F5 E5

F5 G5 Ab5 N.C. G5 F5 E5



Gtr. 4



3rd time, Gtr. 5: w/ F#m 2

F5 E5 F#5 F5 E5 G5 F5 E5 F#5 F5 E5 F5 G5 Ab5 N.C. G5

dust. —

Is war and greed the mas - ter plan? —
You think your soul can still be saved. —
5. The war on ter - ror just drags a - long. —

F5 E5 F5 E5 F#5 F5 E5 G5 F5 E5 F#5 F5 E5

The bi - ble's where it all be - gan. ____
I think you're fuck - in' miles a - way. ____
My war with God is grow - ing strong. ____

Its prop - a - gan - da
Scream out loud, here's
His prop - a - gan - da

F5 G5 A^b5 N.C. G5 F5 E5

sells de - spair — and spreads the vi - rus
 where you be - gin. — For - give me, Fa - ther, for
 sells de - spair — and spreads the vi - o - lence

[illegible]

Chorus

F5 E5 F#5 F5 E5 F#5 F5 E5 F#5 F5 Ab5 G5 Ab5

ev - 'ry - where. _____
I have sinned. _____
ev - 'ry - where. _____

Re - li - gion is hate, re -

End Riff C

P.M.

0 1 0 4 2 1 0 4 2 1 0 4 2 1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4

Fill 2

Gtr. 5

8va

steady gliss.

22

19

12

F5 Ab5 G5 F5 Ab5 G5 Ab5

li - gion is fear, re - li - gion is war. _____

Riff D **End Riff D**

P.M. -----

1 1 1 1 1 1 4 4 3 3 3 3 3 3 3 3 1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4

Gtrs. 2 & 3: w/ Riff D (1 1/2 times)

F5 Ab5 G5 F5 Ab5 G5 Ab5 F5 Ab5 G5

Re - li - gion is rape, re - li - gion's ob - scene, re -

F5 Ab5 G5 Ab5 F5 Ab5 G5

li - gion's a whore. _____

2. The
4. The
6. There

P.M. -----

1 1 1 1 1 1 4 4 3 3 3 3 3 3 4 4 1 1 1 1 1 1 4 4 6 5

Verse

E5 G5 Ab5 F5 G5 F5 Ab5

pes - ti - lence is Je - sus Christ, there nev - er was a sac - ri - fice, no
tar - get's fuck - ing Je - sus Christ, I would - 've led the sac - ri - fice and
is no fuck - ing Je - sus Christ, there nev - er was a sac - ri - fice, no

Riff E **End Riff E**

P.M. -----

0 0 0 0 0 0 3 3 4 4 4 4 4 4 1 1 3 3 3 3 3 3 1 1 4 4 4 4 4 4 4 4

1st & 3rd times, Gtrs. 2 & 3: w/ Riff E (3 times)
 2nd time, Gtrs. 2 & 3: w/ Riff E (2 times)

E5 G5 Ab5 F5 G5 F5 Ab5 E5 G5 Ab5 F5

man up - on the cru - ci - fix. }
 nailed him to the cru - ci - fix. }
 man up - on the cru - ci - fix. }

Be - ware the cult of pu - ri - ty, in -

To Coda 1

To Coda 2

G5 F5 Ab5 E5 G5 Ab5 F5 G5 F5 Ab5

fec - tious im - be - cil - i - ty. I've made my choice. ____ Six, six,

Guitar Solo

Gtrs. 2 & 3: w/ Riff C (3 times)

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

six. ____

*Gtr. 4 (dist.)
 8va -

f grad. bend

22 (22) 22 (22) 22 (22) 22 19 19 20 20 19 19 20 20 19 20 20 19 19 22 22 22 20 20 22 22 20

*Jeff Hanneman

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

8va -

19 19 22 22 19 20 22 19 20 20 22 22 20 19 20 20 18 18 18 20 (20)

F5 E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

8va - loco

17 17 18 18 20 20 18 17 20 20 17 18 17 18 17 17 19 16 16 16 14 14 15 17 14 14 15 17 15 15 16 15 17 17 15 16

E5 F5 E5 F#5 F5 E5 G5 F5 E5 F#5 G5

Gtr. 4

16 17 15 15 17 15 17 X 15 17 15 15 17 16 17 14 17 16 (17) 16 (17) 16 (17) 16 17 16 15 14

Gtrs. 2 & 3

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 2 1 0 3 1 0 2 5 3

⊕ Coda 1

E5 G5 Ab5 F5 G5

made my choice. _____ Six, six,

Gtrs. 2 & 3

P.M.

0 0 0 0 0 0 3 3 4 4 4 4 4 4 1 1 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Interlude
Half-time feel

E5 G5 F#5 E5 Ab5 G5 E5

six. _____

Riff F

P.M.

2 5 4 2 2 2 2 2 2 2 6 5 2 2 2 2 2 2

G5 F#5 E5 Ab5 G5 E5 F#5 F5

End Riff F

P.M.

2 5 4 2 2 2 2 2 2 2 6 5 2 2 4 3 3 3 3 3

Bridge

Gtrs. 2 & 3: w/ Riff F

E5 G5 F#5 E5 Ab5 G5 E5

Je - sus is pain, — Je - sus is gore, Je - sus is the blood that's spilled in war. He's

End half-time feel

G5 F#5 E5 Ab5 G5 E5 F#5 F5

ev - 'ry - thing, — He's all things dead, He's pull - ing on the trig - ger point - ed at your head. —

Gtr. 2: w/ Riff A

E5 F5 Ab5 E5 Ab5 G5

Through fear you're sold in - to the fraud. —

Gtr. 3

2 2 0 2 2 0

E5

Rev - e - la - tion, rev - o - lu - tion,

Gtrs. 2 & 3

0 1 0 0 0 1 0 0 0 1 0 0 0 3 1 0 3 6 4

E5

Ab5 G5

I see through your Christ il - lu - sion. —

P.M. — — —

0 1 0 0 0 1 0 0 0 1 0 0 0 4 2 0 6 4 5 5

Guitar Solo

F5

ES

F5

G5

ES

F5

G5

Ab5

*Gtr. 5 (dist.)

[illegible]

*Kerry King

Riff G

Gtrs. 2 & 3

[illegible]

G5

Ab5

G5

E5

G5

F5

G5

End Riff G

[illegible]

Gtrs. 2 & 3: w/ Riff G (2 1/2 times)

F5

E5

F5

G5

E5

F5

G5

Abs

8va -

Example 10-10

let ring ——— | let ring ——— | grad. bend 1 1/2

18 21 (21) 18 20 20 21 18 21 (21) 18 20 21 18 21 1 1/2

E5 Ab5 G5 E5 Ab5 G5

8va

grad. bend

22 (22) 1/2 1

Riff H End Riff H

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 4 6 4 5 0 6 4 6 4 5

Gtrs. 2 & 3: w/ Riff H (2 times)

E5 Ab5 G5 E5 Ab5 G5 E5 Ab5 G5 E5 Ab5 G5

8va

Gtr. 5

grad. release

grad. bend

1

loco

w/ bar

22 (22) 22 0 0 (0) -1/2 -1

E5 Ab5 G5 F5

D.S.S. al Coda 2

Gtr. 5

*w/ bar

7 0 8 0 9 0 17 0 16 0 7 0 8 0 9 0 8 11 12 16 17 19 20 21

*Vigorously shake bar while performing trills & slides, next 2 meas.

Gtrs. 2 & 3

P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 4 6 4 5 0 5 0 3 1

⊕ Coda 2

E5

F5 G5 Ab5 N.C.

G5

E5

six. _____

Gtrs. 2 & 3

P.M. -----

P.M. -----

1/4

F5 E5 F#5

F5 E5 G5

F5 E5

F#5

G5

E5

P.M. -----

F5 G5 Ab5 N.C.

G5

E5

F5 E5 F#5

F5 E5 F#5

F5 E5

P.M. -----

P.M. -----

1/4

F#5

E5

F5 E5 F#5

F5 E5 F#5

F5 E5

F#5

G5

Guitar Solo

E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5
 8va - loco
 16 17 17 16 19 16 16 17 17 19 19 17 16 16 19 17 16 17 17 19 16 17 17 16 16 17 16 15 14 15 17

[illegible]

Gtrs. 2 & 3: w/ Riff I (2 times)

E5 F5 E5 F#5 F5 E5 F#5 F5 E5 F#5

Gtr. 4

15 15 14 14 18 15 15 16 18 16 15 18 15 15 16 16 17 15 16 16 17 14 16 17 17 18 16 18 16 17 18 18 19

[illegible]

E5 F5 E5 F#5 F5 E5 G5 F5 E5 F#5 N.C.

8va

Gtr. 4

5 3

19 20 20 19 23 23 20 19 20 20 19 23 23 20 19 23 23 20

X 19

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

21 20 (21 20) 21 20 (21 20) 21 20 (21 20)

Gtrs. 2 & 3

The musical notation for Guitars 2 and 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a series of eighth-note chords in the first measure, followed by quarter notes in the second measure, and a final measure with a whole note chord. The bottom staff is a single-line bass staff containing fret numbers (0-4) corresponding to the notes on the top staff.

Supremist

Words and Music by Kerry King and Dave Lombardo

Drop D tuning, down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Fast ♩ = 200

Gtr. 1 (dist.) N.C. *Fm B5

(Hi-hat)

f

slight P.M. -----| slight P.M. -| slight P.M. -----|

TAB

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

*Chord symbols reflect implied harmony.

Fm N.C.

slight P.M. -----| slight P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 3 1 2 4 6 2 3 4 6 3 4 6 2 3 6 7

2. N.C. Fm

Gtr. 1 Gtrs. 1 & 2

slight P.M. -----| slight P.M. -----| slight P.M. -|

6 4 3 5 3 2 4 2 1 1 3 2 1 3 6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3

Gtr. 2 (dist.)

f

w/ bar steady dive

0 -1/2 -1 -1 1/2 -2

Gtrs. 1 & 2

B5

Fm

slight P.M. -----|

slight P.M. -----|

6 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4 6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3

1.

N.C.

slight P.M. -| P.M. -----|

6 3 3 3 0 1 2 3 1 2 3 4 2 3 4 5

2.

Ab5 F5 B5 Bb5 Ab5

P.M. -----|

6 6 6 6 3 3 3 3 2 2 2 2 1 1 6

Verse

Fm

B5

1. Crush - ing all your worth - less goals, ____
2. Help - less as I dom - i - nate, ____

P.M. -----| P.M. -| P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2

Fm

Gb5

I _____ de - fine con - trol. ____ Your
I _____ won't cel - e - brate ____ un -

P.M. -----| P.M. -| P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

Fm B5

pain's my fuck - ing ec - sta - sy, so
 til you've all been cru - ci - fied. I

P.M. P.M. P.M.

6 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 2 2 2 2 2 2 2 2

Fm Ab5 F5 B5 Bb5 *To Coda*

pu - trid is my world of tyr - an - ny.
 can - not rest 'til ev - 'ry - one has

P.M. P.M.

6 3 3 3 3 3 3 3 3 3 6 3 3 3 6 6 6 6 3 3 3 3 2 2 2 2 1 1 1 1

Chorus D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

Ac - cen - tu - ate your des - per - a - tion,

Rhy. Fig. 1 End Rhy. Fig. 1

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

flesh from bone I'll rip and tear. I hate the fact that we breathe the same

Interlude

Fm B5

air. _____

slight P.M. -----| slight P.M. -| slight P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 3 3 3 3 4 4 4 4 4 4 4 4

D.S. al Coda
(take 2nd ending)

Fm N.C.

slight P.M. -----| slight P.M. -| P.M. -----|

6 3 3 3 3 3 3 3 3 3 3 3 6 3 3 3 6 3 3 3 0 1 2 3 1 2 3 4 2 3 4 5

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

died. _____ I can't stand the vic - tim _____ in

D5 Eb5 G5 Ab5 D5 Eb5 G5 Ab5

you, _____ in - fect - ing ev - 'ry - thing that I

F5 Gb5 Bb5 B5 F5 Gb5 Bb5 B5

do. I will e - rad - i - cate, _____ ob - lit - er - ate, _____ de - pop - u - late. _____ Di -

Gtrs. 1 & 2

F5 Gb5 Bb5 B5 F5 Gb5 Bb5 B5

vine a - tro - cious suf - fer - ing, — clean - sa - tion of — the weak. Su - prem - a - cy! —

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

Piss - ing on — your

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

faith, — in - cin - er - ate — God's

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5 E5

where, — Per - pet - u'al is — my

Interlude
Slower ♩ = 150
Dm

Asus2 G#sus2 F5 Asus2 G#sus2 F5 Asus2 G#sus2 F5

reign, — I will eat — your soul. —

Gtrs. 1 & 2

P.M. — P.M. — P.M. —

3 0 5 0 3 0

0 0 0 0 0 0 0 0

*Sing 1st time only

Musical notation for a guitar riff. The staff shows a sequence of eighth notes and quarter notes. The fretboard diagram below indicates fingerings: 0, 0, 0, 0, 0, 3, 0, 5, 0, 3, 0.

P.M. -----| P.M. - -| P.M. -----| P.M. - -| P.M. -----

1. F5 2. F5

*Gtr. 3 (dist.)

f
w/ wah-wah

12

*Kerry King

Gtrs. 1 & 2

Musical notation for a guitar riff. The staff shows a sequence of eighth notes and quarter notes. The fretboard diagram below indicates fingerings: 0, 0, 0, 0, 0, 3, 0, 5, 0, 3.

P.M. -----| P.M. - -| P.M. -----| P.M. - -|

Guitar Solo

D5

Musical notation for a guitar solo. The staff shows a sequence of eighth notes and quarter notes. The fretboard diagram below indicates fingerings: 12, 12, 13, 12, 14, 15, 19, 19, (19)/23, 13.

8va -----

1/2

Riff A

Musical notation for a guitar riff. The staff shows a sequence of eighth notes and quarter notes. The fretboard diagram below indicates fingerings: 0, 0, 0, 0, 0, 3, 0, 5, 0, 3, 0, 0, 0, 0, 3, 0, 0, 0, 5, 0, 3, 0, 0, 0.

P.M. -----| P.M. - -| P.M. -----| P.M. - -| P.M. -----

loco

15 (15) 15 16 15 (15) (15)/18 18 18 17 17 15 15 13 13 11 11 11 9 16

End Riff A

P.M. P.M. P.M. P.M.

0 0 0 0 0 3 0 0 0 5 0 3 0 0 0 0 0 0 0 0 3 0 0 0 5 0 3

Gtrs. 1 & 2: w/ Riff A

D5

Gtr. 3

15ma loco

P.H.

5 0 3 0 0 5 0 8 0 0 7 0 0 5 0 2 0 0 3 0 0 5 0 12 0 0 11 0 0 7 0

F5

2 0 0 3 0 0 5 0 7 0 0 8 0 0 11 0 14 0 0 15 0 0 17 0 19 0 X X 18 (18) (18)

A tempo

E5

F5

E5

F5

E5

F5

G5

Ab5

Gtr. 3

steady gliss

22 21 22 21 17 16 8 7 4 3

Riff B

Gtrs. 1 & 2

P.M.

2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 2 2 2 2 2 2 3 3 5 5 5 5 6 6 6 6

E5 F5 E5 F5 E5 F5 G5 F5

P.H. steady gliss

End Riff B

P.M.

Gtrs. 1 & 2: w/ Riff B (2 times)

E5 F5 E5 F5 E5 F5 G5 Ab5 E5 F5 E5 F5 E5 F5 G5 F5

Gtr. 3

w/ bar w/ bar Harm. w/ bar

8va loco

Pitch: D

E5 F5 E5 F5 E5 F5 G5 Ab5 E5 F5 E5 F5 E5 F5 G5 F5

P.H.

*w/ bar

*Vigorously shake bar while performing trill.

Gtr. 3 E5 F5 E5 F5 E5 F5 E5 F5

Riff C Gtrs. 1 & 2 P.M. End Riff C

Gtrs. 1 & 2: w/ Riff C (2 times) Gtr. 3 E5 F5 E5 F5 E5 F5 E5 F5

E5 F5 E5 F5 E5 F5 E5 F5

E5 F5 E5 F5 E5 F5 G5 N.C. Must main - tain con -

Gtrs. 1 & 2 P.M.

Gtr. 3 tacet

Gtr. 1: w/ Rhy. Fig. 3 (6 times)
Gtr. 2: w/ Rhy. Fig. 3

8va

F5 Eb5 D5 Eb5 D5

Harm.
w/ bar

loco

T.H.

4/4

-2

-3 1/2

+1/2

0 (0) (0) (0)

-2 1/2 -1/2 -2 1/2

7 (7)

End Rhy. Fig. 3

P.M.

0 0 0 3 3 1 1 0

0 0 0 3 3 1 1 0

1 0 0 0 0 0 0 0

1 0 0 0 0 0 0 0

118

Must main - tain con - trol of the weak.

End Riff D

mp
w/ reverb

/ 12

11

11

1

8

10

End Riff D1

mf

w/ reverb

17

6

6-

1

3

100

Gtr. 2

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The second system continues the melody, with lyrics 'The Rose Tree' and 'The Rose Tree' written below it. The score includes a repeat sign and a first ending bracket. The lyrics are: 'The Rose Tree' and 'The Rose Tree'.

P.M. -----

P.S.

Gtrs. 5 & 6: w/ Riffs D & D1 (2 times)

Must contain the minds of the free.

Must

con

tain

ne

inds

of

e. _____

End Rhy. Fig. 4

Gtr. 2

P.M. -----|

w/ bar

slack

P.M. -----|

w/ bar

-2

slack

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

Must main - tain con - trol of ____ the weak. ____

Gtr. 4

15ma

*fdbk.

**

X

*Microphonic fdbk., not caused by string vibration.

**Vol. swell

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

Must con - tain the minds of ____ the free. ____

15ma

Gtr. 4

mf

w/ bar

-1/2

(X)

(X)

Gtr. 5

12 11 11 8 8

Gtr. 6

7 6 6 3 3

Gr. 5 & 6 tacet

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

Must main - tain con - trol of the weak.

8va -

Gr. 4

let ring

20 19 20 21 (21) 20 23 (23) 20 22 21 (22 21) 0 -2 1/2

Gr. 2

P.M. -

0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0 0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0

Free time

F5 Eb5 D5 Eb5 D5 F5 Eb5 D5 Eb5 D5

8va -

Gr. 4

Harm.

w/ bar

0 4 (4) 0 +1/2 3 (3) +1 +1/2

Pitch: A

slack

Gr. 1

P.M. -

0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0 0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0

Gr. 2

P.M. -

0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0 0 0 0 3 3 1 1 0 1 0 0 0 0 0 0 0 0

w/ bar

(3)

-1

-1/2

-1

-1/2

-1

fdbk.

8va

w/ bar

(3)

-1/2

(3)

-1

-1/2

-1

*fdbk.

*Microphonic fdbk., not caused by string vibration.

**Vol. swell

***See above footnote.

*** fdbk.

w/ bar

-2 1/2